

American journal of numismatics.

New York, American Numismatic and Archæological Society, 1866-

<http://hdl.handle.net/2027/coo.31924093044455>

HathiTrust

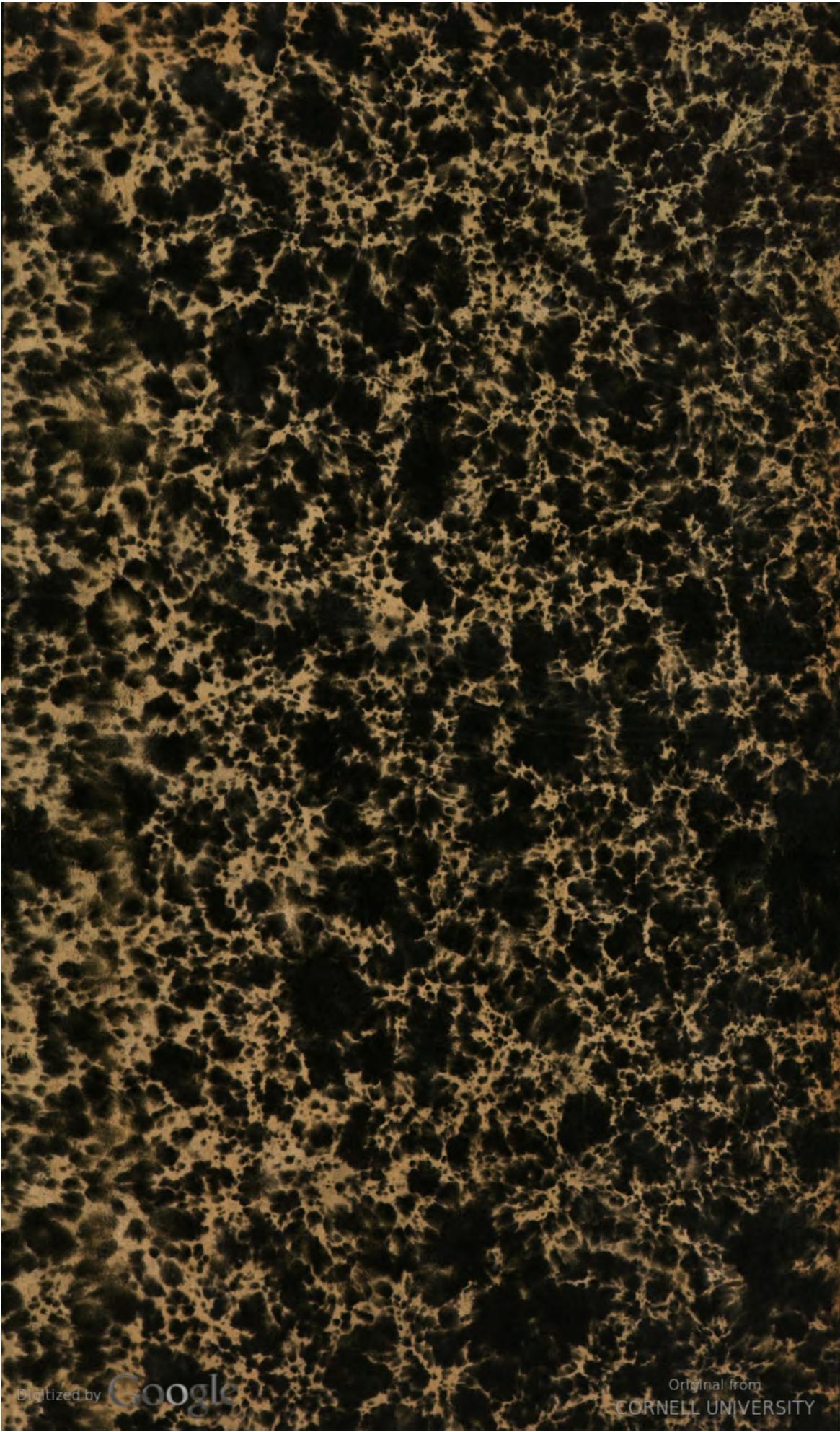


www.hathitrust.org

Creative Commons Zero (CC0)

http://www.hathitrust.org/access_use#cc-zero

This work has been dedicated by the rights holder to the public domain. It is not protected by copyright and may be reproduced and distributed freely without permission. For details, see the full license deed at <http://creativecommons.org/publicdomain/zero/1.0/>.





Cornell University Library
Ithaca, New York

BOUGHT WITH THE INCOME OF THE
GE ENDOWMENT FUND
THE GIFT OF
HENRY W. SAGE
1891

The date shows when this volume was taken.
To renew this book copy the call No. and give to
the librarian.

HOME USE RULES

All Books subject to Recall
All borrowers must register in the library to borrow books for home use.

All books must be returned at end of college year for inspection and repairs.

Limited books must be returned within the four week limit and not renewed.

Students must return all books before leaving town. Officers should arrange for the return of books wanted during their absence from town.

Volumes of periodicals and of pamphlets are held in the library as much as possible. For special purposes they are given out for a limited time.

Borrowers should not use their library privileges for the benefit of other persons.

Books of special value and gift books, when the giver wishes it, are not allowed to circulate.

Readers are asked to report all cases of books marked or mutilated.

Do not deface books by marks and writing.

CORNELL UNIVERSITY LIBRARY



3 1924 093 044 455

A M E R I C A N
JOURNAL OF NUMISMATICS.

QUARTERLY.



At mihi plundo
Ipse domi, simul ac nummos contemplor in arca.
—*Hor., Sat. I, i. 66.*

VOL. XXXV.

JULY, 1900—APRIL, 1901.

WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.

EDITORS.

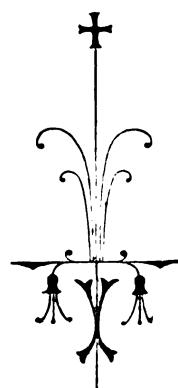
BOSTON:
T. R. MARVIN & SON, PUBLISHERS,
M·C·MI.

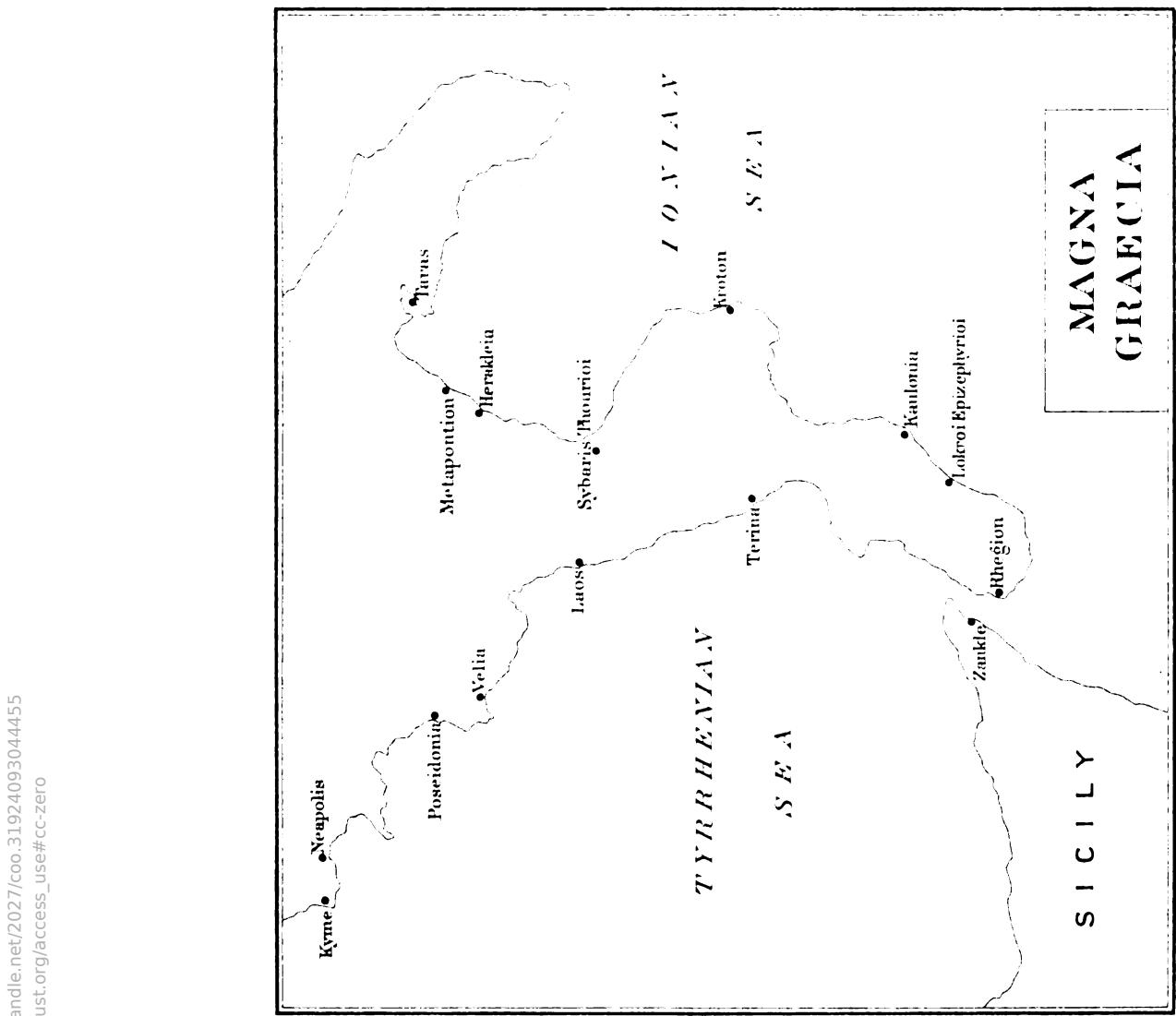


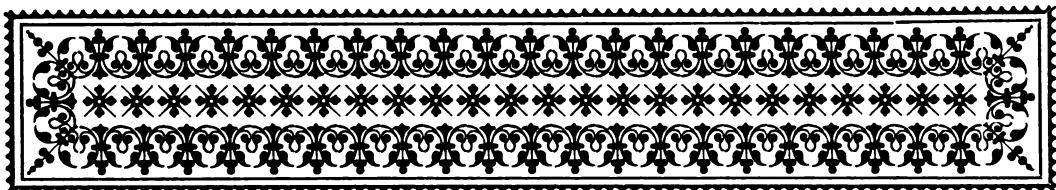
CONTENTS.

| PAGE | PAGE | | |
|--|-----------------|--|---------------------|
| Am I not a Man and a Brother | 22 | Gutenberg, Medals of | 11, 83 |
| Ancient Greek Coins | 1, 33, 65, 93 | Handbook of British Coins | 32 |
| Annual Assay Medals, U. S. Mint | 117 | Hard Times Tokens | 13, 27, 105 |
| Art of Printing, Medals on | 11, 83 | Hercules and the Pygmies | 72 |
| Baltimore Pieces in Copper | 19, 31, 88, 118 | Impressions in Copper of Early American Coins | 19, 31, 88 |
| Biography of the Dollar | 46 | "In God we trust," how placed on U. S. Coins | 116 |
| Boston Hard Times Tokens | 27, 105 | Incantation Tablets | 103 |
| Bunner Foundation Medal | 45 | Increased Use of Nickel for Coinage . . | 114 |
| Cabral, Medals of | 43 | Judas Pennies | 115 |
| Canadian Indian Medals | 57 | Masonic Medals | 24, 25, 60, 89, 118 |
| Coin Finds | 57 | Massachusetts Shilling in Copper . . | 19 |
| Coins, Minor, Outstanding | 28 | MEDALS : | |
| Columbia University, Medal of | 45 | Assay | 117 |
| Counterstamps on Spanish and Spanish- American Coins | 103 | Bunner Foundation | 45 |
| Defence of Fort Ridgeley, Medal for . . | 21 | Cabral, Admiral | 43 |
| Dog Dollars | 90 | Canadian Indian | 57 |
| Dollar, Biography of | 46 | Columbia University | 45 |
| Early American Coins, Copper Impres- sions of | 19, 88 | For Defence of Fort Ridgeley, Minn. . | 21 |
| Early Mint Proofs | 29 | Discovery of South America | 43 |
| EDITORIAL : | | Grand Army | 26, 52, 84, 112 |
| A Handbook of British Coins | 32 | Gutenberg | 11, 83 |
| A New Method of Cataloguing | 64 | International Numismatic Congress . . | 77 |
| American Num. and Arch'l Society's School for Die Cutting | 91 | Innes Memorial | 77 |
| Naval Medals for Meritorious Services | 90 | Invention of Printing | 11, 83 |
| Numismatic Prizes | 62 | Masonic | 24, 25, 60, 89, 118 |
| Remarkable Exhumations at the West | 63 | Medical | 14, 48, 78, 107 |
| The Baltimore Penny | 31 | Naval | 90 |
| Typographic Errors Corrected | 32 | Oldest Masonic | 24 |
| Effigies of Christ on Medals | 29 | Pekin Siege | 42 |
| Florentine (Sackville) Medal | 24 | Roman Catholic College | 62 |
| George Inness Memorial Medal | 77 | South African War | 120 |
| Gettysburg Monument Medal (N. York) | 59 | Thirty Years' War | 105 |
| Grand Army, Medals of | 26, 52, 84, 112 | Victor Blue | 56 |
| Greek Coins, Ancient | 1, 33, 65, 93 | Naval Medals for Meritorious Services . | 90 |
| | | New York-Gettysburg Monument Medal | 59 |

| | PAGE | | PAGE |
|--|------|--|-----------------|
| Nickel, Increased Use of, for Coinage | 114 | School for Die-Cutting | 91 |
| Recent Medals Commemorating Invention of Art of Printing | 11 | Slavery, Talisman of | 22 |
| NOTES AND QUERIES : | | South African War Medals | 120 |
| Early Mint Proofs | 29 | South America, Recent Medals on Discovery of | 43 |
| Effigies of Christ on Medals | 29 | Spanish and Spanish-American Coins, Counterstamps on | 103 |
| Dog Dollars | 90 | Tablets, Incantation | 103 |
| Pattern Pieces | 29 | Tesserae Hospitales | 118 |
| Numismatic International Congress | 75 | The Baltimore Penny | 20, 31, 88 |
| Numismatic Prizes | 62 | The International Numismatic Congress | 75 |
| OBITUARY : | | The Judas Pennies | 115 |
| Edward Maris | 29 | The Medals Illustrative of Medicine | 14, 48, 78, 107 |
| Jean Peter Six | 30 | The Motto "In God we trust" | 116 |
| Oldest Masonic Medal | 24 | The Talisman of Slavery | 22 |
| Outstanding Minor Coins | 28 | Thirty Years' War Medal | 105 |
| Pattern Baltimore Piece in Copper | 118 | Tokens, Hard Times | 13 |
| Pattern Pieces | 29 | Undescribed Hard Times Tokens | 27 |
| Pekin Siege Medal | 42 | United States Mint, Annual Assay Medals | 117 |
| Portuguese Jetons | 83 | Victor Blue Medal | 56 |
| Pygmies and Hercules | 72 | | |
| Remarkable Exhumations at Marquette | 63 | | |
| Roman Catholic College Medal | 62 | | |







AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

VOL. XXXV.

BOSTON, JULY, 1900.

NO. 1.

ANCIENT GREEK COINS.

II.* MAGNA GRAECIA.

BY FRANK SHERMAN BENSON.



E have seen that by the year 480 B. C. the peculiar incuse issues of Magna Graecia had come to an end, to be superseded by the normal type of coin — that in double relief — which thereafter remained in universal use. We should, however, before continuing our discussion of the Italiot coinage, take a brief survey of the course of events in these regions during the two succeeding centuries; by the end of which period the cities had ceased to be distinctively Greek, and the entire district, although still retaining its designation of Magna Graecia, had become a fixed and integral part of the Roman dominion.

The early half of the fifth century was distinguished by the rise and prosperity of Rhegion under the beneficent rule of the tyrant Anaxilas and his successors; as well as by a crushing defeat of the Tarentines at the hands of the neighboring native Messapians, the ancient enemies of Taras. Shortly after the middle of the century two important additions to the older foundations were made; the towns namely of Thourioi and Herakleia; the former an enterprise of colonists from old Greece, mainly Athenians, who repeopled the long-deserted site of ancient Sybaris; and the latter the result of a rivalry, between these Thourians and the inhabitants of reconstructed Taras, for a

desirable site about equidistant from each ; in which contest the Tarentines appear to have gained the upper hand.

The Peloponnesian war in old Greece, and the ill-fated Athenian expedition against Syracuse would seem to have awakened little interest in this group of cities, which remained strictly neutral. But the early years of the fourth century ushered in, for this smiling region, a long period of struggle, with alternations of victory and defeat, freedom and slavery. The bold, crafty and unscrupulous Dionysios, tyrant of Syracuse, after firmly riveting the chains of his own city, and of a large part of Sicily, turned his covetous eyes upon the mainland ; where, by treachery, alliance, or,—these easier methods failing,—by courageous but pitiless warfare, he succeeded in the course of twenty years in making himself master of the greater part of Magna Graecia. The few Greek cities in the northwest, which he left in peace, speedily fell before a no less formidable power, the native Lucanians.

Even after his death a state of anarchy and confusion still prevailed, which the Tarentines attempted to terminate by calling to their aid in 332 B. C., King Alexander of Epeiros, whose tumultuous career would seem to have added but another element to the general condition of disorderly warfare. About the year 300 again appeared an ambitious and powerful Syracusan despot, Agathokles ; of the nature and extent of whose important conquests in Italy however we know but little, owing to the loss of the ancient authorities for this period.

But the time had now come for the advent of the great and final actor in the drama. During two hundred years of constant strife, the republic of Rome had been expanding, contracting, and then again extending its boundaries ; had been strong, then weak ; and had once more flourished with renewed vigor. Wars with Etruscans, Celts, Latins, Volscians, Samnites, had produced a compact, warlike, powerful, progressive nation ; to which in their distracted condition the feeble Greek cities looked for deliverance and peace ; eagerly exchanging a useless and merely nominal freedom for the strong protection of a Roman garrison. Not indeed in all cases. For Taras, again preferring a foreign to a native yoke, summoned in 280 B. C. another Epeirot king, Pyrrhos,—among the most formidable in the long list of Rome's enemies. Once more events took their usual course ; at first, success of the invader ; then long-continued and fruitless negotiations while Rome was gathering strength ; and lastly, another stubbornly contested battle, in which the Roman victory was so decisive and overwhelming that Pyrrhos was forced to flee finally from Italy.

As a result, soon after, in 272 B. C., Taras was formally surrendered to the Romans ; and the submission of Rhegium about the same time completed the Roman suzerainty of South Italy, hardly interrupted by a few scattered and futile efforts at rebellion during the Punic wars.

Events such as these,—dynasties overthrown by democratic outbursts, democracies subverted by crafty oligarchies, free cities trampled under foot by powerful tyrants,—left a marked imprint upon the various coinages. That of Taras, for example, the most copious perhaps of all, is capable of division into twelve clearly defined periods; while others, where the changes were less frequent and pronounced, such as Kroton and Metapontion, show five or six distinct types. Unfortunately space does not permit us to select even one of these cities and to follow the course of its history, as evidenced by successive coin-issues. For this we must wait until we come to examine the issues of Syracuse, the most important, from a numismatic standpoint, of all the cities of the Greek world,—in whatever aspect we consider coins, whether as historical monuments, as works of art, or as specimens of the growth and changing conditions of coinage.

Plates II-IV will show us coins of the transitional and the two fine-art periods, with an occasional glimpse into the period of decline; and although it has been impossible to make a chronological arrangement, a little practice should enable one to distinguish by its characteristic features the approximate date and the relative artistic status of each coin.

In the transitional age we still observe a certain amount of stiffness and a want of complete familiarity with the materials; defects which disappear as we approach the period of finest art, in which the technique has attained perfection; and strength, simplicity and divine repose are certain products of the skilled hand of the master.

As has been pointed out, the engravers of these Italiot coins were often also engravers of gems, and were thus accustomed to minute and delicate work; which perhaps prevented a broad, grand style such as we find in the case of the die-sinkers of old Greece, working under the benign influence of great sculptors. But if no attempt is made to enlarge these coins,—and it seems only fair to leave them of the size contemplated by the designer,—they must be admitted to show striking qualities of exquisite grace and simple beauty. In the period of decline we see evidences of the over-ornamentation, weakness and carelessness of execution, which perverting or crushing all healthy impulse towards freedom and simplicity, worked the degradation of the artistic element in coins; as indeed in all branches of Greek art-production.

POSEIDONIA (LUCANIA).

9. Stater, wt. 119 grs. B. C. 480-400. (Pl. II : 1.) Obv. ΔΙΕΣΟΠ Poseidon, naked but for chlamys, which hangs across his shoulders, wielding trident and standing to right on dolphin: border of dots. Rev. ΠΟΣΕΙΔΙΑ (*sic*) Bull standing to left on twisted cable, which terminates in small dolphin.

Comparing this obverse with the incuse example of Poseidonia (Plate I, 5) we see the same figure and posture of the city's tutelary god; a notice-

able change, however, appearing in the increased smoothness and roundness of the body and limbs, with greater solidity and stockiness of the figure in general; characteristics which in Italy and Sicily distinguish transitional coins from those of the archaic period. Moreover in this later type Poseidon's mastery of the sea is charmingly suggested by his standing — and yet in a position of onward movement or attack — on the back of a dolphin, which seems to plunge over the waves as though proud of its divine burden. The naive surrender of early artist-engravers in the face of difficult problems in perspective is amusingly shown by the disappearance of the trident-handle behind the head. To appreciate the advance made in a century, one should compare with this the obverse of No. 4, below, where the three spears borne by the horseman are represented in their correct relative positions.

The bull on the reverse is one of the symbols of Poseidon, and the sea-idea is still further conveyed by its support, a ship's cable ending in a dolphin.

KAULONIA (BRUTTII).

10. Stater, wt. 120 grs. B. C. 480-388. (Pl. II: 2.) Obv. AVAK Apollo advancing to right, holding branch in right hand, and on extended left hand a small figure running to right and bearing branch in each hand; on right, stag with head turned back.

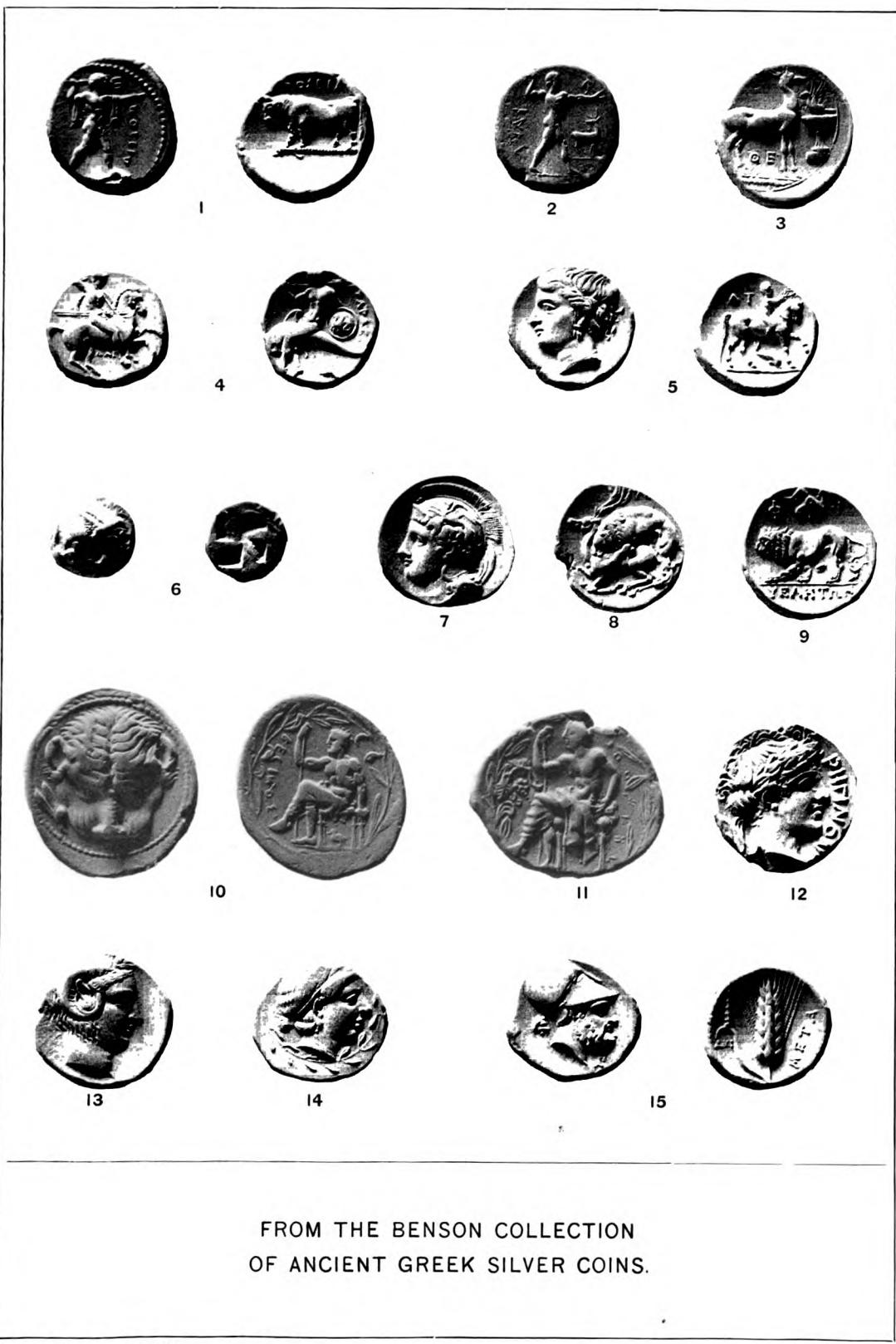
11. Stater, wt. 116 grs. B. C. 480-388. (Pl. II: 3.) Rev. Stag standing to right on plain and dotted lines; in front, fountain-basin, on which, bird with spread wings; magistrate's initials ΘΕ.

Throughout the whole of the fifth century this obverse device, a reproduction of the interesting archaic type of Kaulonia (Pl. I, 6) continued to distinguish the city, without change except in the increasing smoothness and roundness already noted as characteristic of this period.

The presence of the stag, as a symbol on the obverse, and as principal type of the reverse, would imply that to the worship of Apollo was added, by the Kauloniates, the cult of his sister Artemis. Even the site of Kaulonia is unknown; so that we have no remains of temples to corroborate this supposition, as in the case of Poseidonia.

The writer possesses a terra-cotta group belonging to the class popularly termed Tanagra statuettes, and dating from about the second century B. C. It represents a graceful lightly draped figure of Aphrodite standing beside a supported fountain-basin; which latter — allowance being made for the contracted space at the disposal of the die-sinker for his representation of a subsidiary device — is, in design and treatment, an almost exact counterpart of the charming accessory type of our reverse; there being, however, two birds (here the doves of Aphrodite) instead of one.

In like manner lovers and students of ancient remains will be at once reminded, by this type, of the group in mosaic known, from its present abid-



FROM THE BENSON COLLECTION
OF ANCIENT GREEK SILVER COINS.

AMER. JOUR. NUMISMATICS.

VOL. XXXV.

ing place in Rome, as "The Capitoline Doves." The celebrated original,—a work of Sosos of Pergamon,—is described by Pliny as "a dove drinking, and darkening the water by the shadow of its head; while other doves are sunning and pluming themselves on the rim of the basin." The interesting coincidence that the Italiot coin-engraver of the fifth century B. C., the Asian mosaicist of the third, and the Hellenic terra-cotta modeller of the second, should have chosen, and, within the imposed limits, have similarly treated this subject, evidences the realism of the type, and emphasizes the well-known love of the Greeks for pleasing natural objects.

This delight in nature appears throughout the coinage of Magna Graecia and Sicily, and especially in certain compositions on contemporary coins of Thourioi and Terina, which we shall study in a future paper; and which, as Mr. Evans has pointed out, bear an interesting "family likeness" to our secondary type.

This reverse is evidently of a somewhat later date than the obverse shown with it.

TARAS (CALABRIA).

12. Didrachm, wt. 122 grs. B. C. 330–302. (Pl. II : 4.) Obv. Naked horseman lancing downwards to right, holding, behind, round shield and two spears; engraver's signature ΔAI. Rev. ΤΑΡΑΣ Taras, riding on dolphin to left, and holding trident and round shield, on which, hippocamp; beneath, purple-shell; engraver's signature ΦI.

This is the only example which our space allows us to give from the varied and copious series of Taras, known among numismatists as the "horsemen," a type symbolical of the celebrated Tarentine cavalry, so brilliant and deadly in its manoeuvres that *ταραντίζειν* (to ride like a Tarentine) became a proverbial expression for equestrian skill.

After the incuse issue already described (Pl. I: 1) a few intermediate types bring us down to the year 450 B. C., assigned by Mr. A. J. Evans¹ as the earliest date for the appearance of this group; which was, in an endless variety of graceful, refined and yet vigorous attitudes to distinguish the abundant coinage of Taras until 209 B. C., when the city's final subjugation by the Romans put an end, here as elsewhere, to independent issues.

The years 330–302 formed for the Tarentines one of their rare periods of political freedom and complete internal tranquility. King Alexander the Molossian, whom as already stated they had summoned in 332 to their aid against the encroaching Italian tribes, had indeed defeated all their foes, but only himself to threaten their freedom. Suddenly came the welcome news of his death before neighboring Pandosia; and then, after the discomfiture of all their enemies, and before the first of those ruinous conflicts which culmi-

¹ Mr. Evans' scholarly and exhaustive work "The Horsemen of Tarentum" is the recognized authority on this subject, and must be freely consulted for any sketch such as the present.

nated in the Roman occupation, there elapsed a few triumphant years of old-time independence, which this issue commemorates.

Our coin is also representative of perhaps the most artistic period of this series, showing such mobility, freedom and animation in the treatment of the group as to recall the magnificent equestrian figures on the Parthenon frieze; in which also the rider's easy pose and perfect mastery of his steed are striking characteristics.

Turning to the reverse we can hardly recognize the stiff formal type of the archaic period in this harmonious, pleasing group which seems endowed with grace and energy. The relationship to Poseidon is manifested in each symbol—the trident which his son bears, the hippocamp on the shield, and the purple-shell; which latter while symbolizing also the staple industry of the city, would convey the idea that Taras is here sporting in the inner harbor which so abounded in these shell-fish.

The reasons for considering the initials—ΔAI on the obverse, and φI on the reverse—signatures of die-engravers, and not of local magistrates, will be given in the next paper.

CAMPANO-TARENTINE (TARAS).

13. Didrachm, wt. 112 grs. B. C. 272-235. (Pl. II : 5.) Obv. Head of nymph Satyra to left, diademed and wearing necklace. Rev. AT Youthful horseman to right, crowning his horse; beneath, dolphin.

(From the Montagu sale).

This coin, struck at Taras, is representative of a class of didrachms which, differing in design and weight from the typical series, were it is conjectured minted to provide a kind of federal coinage for use in the neighboring Apulian and other districts, where the Campanian weight-standard, followed by these coins, prevailed.

To compensate us for the absence of the familiar Taras group we have the head of the hero's mother, in character bearing a marked resemblance to the charming head of the goddess Dia-Hebe, which as we shall see formed the type of the copious coinage of Neapolis.

On the reverse we have the ever-present dolphin as a symbol; while the crowning of the horse by its boy-jockey probably refers to some success in the local hippodrome.

ELEA (LUCANIA).

14. Drachm, wt. 58 grs. B. C. 540-500. (Pl. II : 6.) Obv. Forepart of lion devouring the prey. Rev. Incuse square of "mill-sail" pattern.

A brief sketch of the historical events recalled by this coin cannot but prove of interest. Shortly after the middle of the sixth century the generals of Cyrus in pursuance of this great monarch's scheme for the complete con-

quest of Ionia and its absorption into the Persian empire, invested the flourishing sea-coast city of Phokaia; to whose inhabitants there were thus presented the alternatives of Persian slavery or flight to some distant land. Undisputed possessors, during the first half of that century, of the proud title "supreme upon the sea" (*θαλαττοκράτειν*), and still noted from end to end of the Mediterranean as intrepid navigators, the Phokaians naturally made the latter choice, and, after brief but stormy sojourns on the island of Corsica and at the city of Rhegion, founded the town of Elea (or Velia) and later that of Massalia in Gaul.

Tenacious of every reminder of their fair Ionic home-city, the exiles retained the type and fabric of its coins; and when finally established as citizens of flourishing towns, continued the familiar issues. This fact explains the discovery of coins bearing one and the same type, on the sites of Phokaia, Elea and Massalia, and also accounts for the presence of the rude incuse square, almost universal on the archaic coinage of Hellas and Asia, and yet, with this solitary exception, unknown amid the *intaglio* reverses of Magna Graecia.

It should be mentioned that the weight-standard (a didrachm of 118 grs.) brought by the Phokaians from the east, was lighter than the Corinthian standard followed elsewhere in Magna Graecia; and that the persistent use by the Eleates of their own standard led to its spread and to its final and general adoption by the towns of the neighboring Campania; whence it is usually termed the Campanian standard.

ELEA (LUCANIA).

15. Didrachm, wt. 116 grs. B. C. 400-336. (Pl. II : 7.) Obv. Head of Pallas to left wearing crested Athenian helmet ornamented with griffin.

16. Didrachm, wt. 112 grs. B. C. 400-336. (Pl. II : 8.) Rev. ΥΕΛ Lion seizing stag to left.

We know unfortunately little of the actual history of Elea; but it would seem that at a late period a body of fresh colonists from Thourioi was received into citizenship:—an event which would account for the appearance, on the coinage, of this head of Pallas, clearly suggested by the Thourian obverse type, which as we shall see was probably designed by Athenian die-engravers. M. Sambon would find in this helmed device an allusion to the war-like character of the citizens, under the impulse of the first of those Lucanian incursions which lasted with little intermission during the fourth century; but which were all, it would seem, successfully repelled by the Eleates.

The same author, while admitting that the reverse type of a lion devouring a stag may have originally, in oriental fashion, symbolized the power of the sun over dampness, would incline to the belief that here again these con-

flicts are referred to, and that the successive triumphs of the Eleates are thus commemorated.

Little can be said, however, in praise of the artistic qualities of this weak reverse group; nor does the obverse head do more than faintly reflect the charm and simple power of its prototype.

ELEA (LUCANIA).

17. Didrachm, wt. 114 grs. B. C. 304-289. (Pl. II : 9.) Rev. ΥΕΛΗΤΩΝ Lion prowling to left; above, triskelis with winged sandals; engraver's signature ΦΙ.

Here we still find, at a somewhat later date, the lion-type, with the figure in a predatory attitude; which, like the preceding group, must be symbolical of war-like alarms. Mr. Evans, as in the case of No. 12, Taras, considers ΦΙ the abbreviated signature of the well-known die-engraver Philistion, who on several Eleatic examples signs his name in full.

But what gives this reverse an exceptional interest is the presence of a triskelis, the accepted emblem of the triangular island of Sicily. We shall see under Syracuse that this symbol (bearing, in its birthplace the east, a solar signification alone) did not appear in the west until the reign of Agathokles (B. C. 317-289); who by placing it on Syracusan coins emphasized the assertion of his claim to the sovereignty, actual or nominal, over the whole island. But like the elder Dionysios, his predecessor in the tyranny, Agathokles was not content with this triumph; but sought by conquest and alliance to extend still further his dominion. His first attempt was made against the Carthaginians, and when after a period of varying fortunes he was forced to abandon Africa finally, with greater success he turned his efforts against men of his own race in the north and east, passing stormy years of battle and conquest in Magna Graecia; seizing Korkyra; and even by a marriage with a Macedonian princess allying himself to the royal successors of the great Alexander. Thus did Agathokles occupy the latter half of his reign, a period of which unfortunately we have few details, recorded as it is only in scattered fragments of the ancient historians. But even if Elea, whose history is likewise, as we have said, almost a blank, was not one of the direct conquests of the despot; may it not be more than probable that its inhabitants, witnesses of the increasing dominion of the powerful "lord of the island," eagerly sought his firm alliance; and that in token of their good faith and the permanence of their friendship, they placed on contemporary coin-issues the triskelis, which had become the recognized symbol of their ally.

RHEGION (BRUTTII).

18. Tetradrachm, wt. 260 grs. B. C. 466-415. (Pl. II : 10.) Obv. Lion's head facing; on left, sprig of olive with fruit. Rev. ΣΟΝΙΓΕΠ Male figure seated to left, supporting right hand on staff; beneath seat, a water-bird: the whole enclosed in olive-wreath.

(From the Bunbury sale).

19. Tetradrachm, wt. 266 grs. B. C. 466-415. (Pl. II: 11.) Rev. ΣΟΝΙΓΗΡ
Similar type, but on left, bunch of grapes.

(From the Bunbury sale).

The most influential portion of the early colonists of this Chalkidic town were Samian exiles; and one direct result of their ascendancy was that the coinage received for its obverse type a conventionalized copy of that distinctly Samian device, a lion's scalp. Although the original significance of this type is doubtful, it should probably be considered a symbol of Hera, to whose many-sided cult the island was wholly devoted.

Not so simple is the explanation of the reverse type; the seated figure having given rise to many able and learned discussions. The earliest interpretation was that he represented the Demos of the city, and that by this group the democracy celebrated the triumph of its principles, about ten years after the death of the old tyrant Anaxilas. Dr. Head, in the *Historia Numorum*, does not accept this explanation, preferring to see "a divinity of the nature of Agreus or Aristaios, the patron of rural life and pursuits." The symbol, a duck, under the seat, would tend to strengthen this view, towards which Mr. E. J. Seltman (*Numismatic Chronicle*, 1897) also inclines, discussing the various arguments, for and against, in an unprejudiced and scholarly article.

A directly opposite position is that of M. Six, who in the same periodical for 1898 sets forth his reasons for considering the figure to represent the founder of the city, King Oikastos by name, whose death from a serpent-bite M. Six would see here portrayed. Mr. Seltman later easily disposes of this theory by showing that the serpent, which, in M. Six's opinion is twining around the leg of the seat and holding its head near the hand of its victim, is in reality a flaw resulting from carelessness on the part of the die-engraver. An examination of our specimen (Pl. II: 11), apparently an example from the same die, will show the correctness of Mr. Seltman's contention.

These two reverses exemplify the marked difference in style between coins of the early and of the closing years of the transitional period; while on the later coin the appearance of a cluster of grapes, a symbol of Aristaios, would confirm the wisdom of Dr. Head's position.

RHEGION (BRUTTII).

20. Tetradrachm, wt. 268 grs. B. C. 415-387. (Pl. II: 12.) Rev. ΡΗΓΙΝΟΝ
Head of Apollo to right, wearing laurel-crown; behind, sprig of olive.

(From the Trist sale).

This type prevailed during the years in which Dionysios was maturing his long-cherished scheme to capture and annihilate the city; an arduous enterprise which was at last successfully accomplished in 387 B. C. in spite of the most heroic and determined resistance on the part of the Regines.

The wreath of laurel was everywhere intimately associated with the oracle of Apollo at Delphi; but it has been suggested that reference is here made to a custom connected with the temple of Apollo in Rhegion, a shrine by far the most celebrated of all in this city. Its votaries before starting on a pilgrimage to Delphi, were wont to pluck a few leaves in the sacred olive-grove which surrounded the holy fane, and to bear these carefully with them for presentation to the god.

METAPONTION (LUCANIA).

21. Stater, wt. 119 grs. B. C. 400-350. (Pl. II: 13.) Obv. Young male head to right, having ram's horn and ear.

(From the Montagu sale).

22. Stater, wt. 121 grs. B. C. 400-350. (Pl. II: 14.) Obv. Female head to right, wearing earring and necklace, hair turned up behind and bound with double fillet: the whole in wreath of olive.

(From the Montagu sale).

These two obverse types—the reverse of each being, as always, an ear of barley—are noble and charming examples of the fine-art period of Metapontine coinage. In the youthful male head we see Apollo Karneios (horned), the god of flocks and of the harvest, or at least the vintage,—in which latter character he would be highly esteemed by the Metapontines; or it may represent the Libyan Dionysos, who was indeed sometimes portrayed wholly in the form of a goat.

Below the neck of the female head the inscription ΥΓΙΕΙΑ (health) sometimes appears; probably one of the epithets of Demeter; here represented as the giver of health, in addition to the usual qualities which made her, as goddess of agriculture, an object of peculiar veneration in this fertile district.

METAPONTION (LUCANIA).

23. Stater, wt. 121 grs. B. C. 350-330. (Pl. II: 15.) Obv. Head of Leukippos to right bearded, wearing Corinthian helmet; behind, lion's head, in front, monogram ΑΠ. Rev. META Ear of barley; on left, club and magistrate's name AMI.

The Achaian Leukippus, the founder of Metapontion, raised by the grateful citizens to the company of heroes, was always revered with peculiar honors. The date of this coin coincides with the stirring days of Timoleon and the Molossian Alexander; and M. Sambon would consider this type as adopted for the purpose of stimulating the Metapontines to emulate the glorious deeds of their heroic ancestor, at a time when they themselves were face to face with perils which menaced the very existence of their republic. So, too, the symbols in the field, a lion's head and the club of Herakles, would influence in the same direction.

[To be continued.]

RECENT MEDALS COMMEMORATING THE INVENTION OF THE ART OF PRINTING.

THE city of Mayence, Germany, commemorated, in June, the five hundredth anniversary of the birth of Johann Gutenberg, who, it is now generally agreed, was that one of the various persons who have been styled the father of the art of printing best entitled to the honor. The controversy on this point has by no means ceased, and the rivalry between the Dutch, on the one hand, who claim Koster as the inventor and Haarlem as its birth place, and the Germans, on the other, who with equal persistence and greater probability, if the evidence adduced by Dr. Van der Linde, a Dutch authority, be accepted, assert the title of Gensfleisch, or Gutenberg, to the honor, and Mayence as his birth place, is likely to endure while the two cities stand. This rivalry does not concern us at the present time, though it is full of interest for the moment to the people of Mayence. The birth-day of Gutenberg is also a matter of some doubt, but it is believed by German authorities that it was in 1399 or 1400, and the claim of Mayence is usually accepted. That city boasts a famous monument, the work of Thorwaldsen, as its tribute to the inventor, which was erected, or rather unveiled, August 14, 1837.

To honor the five hundredth anniversary of Gutenberg's birth, Mayence commissioned the celebrated engraver Rudolf Bosselt, of Darmstadt, to strike a commemorative medal. By the kindness of Adolph E. Cahn, of Frankfort on the Main, we have before us a fine engraving of this "Official Medal." The obverse bears the bust of the great inventor. The portrait follows the master-piece of Thorwaldsen, mentioned above, showing the face in profile to left, the head slightly bent as if in meditation. He wears the fur-trimmed cap and mantle, which was the distinguishing costume of the early printers. As indicative of the state of German art at the period, a gothic trefoil with strong outlines has been chosen for the border; within this is a ribbon surrounding the bust, its curves conforming to those of the outer border, and entwining at the base two blazoned shields, one of which has the double wheel, the arms of the city of Mayence, and the other the family device of Gutenberg,—a pilgrim advancing to observer's left, holding in his left hand a staff, and in his right, extended, a small object, possibly a wreath; the figure is walking rapidly, as is shown by the long, tasseled point of his cap or hood, and the cape of his cloak, which flutter behind him in the breeze. The ribbon bears the legend on its folds **300 GEBURTS-FEIER** on the left, **DIES · JOHANNES · GUTENBERG** on the right, **300** at the left below, **1900** at the right, and **MAYN** beneath. (For the five hundredth birth-day anniversary of John Gutenberg, June, 1900, Mayence.)

The reverse design is a symbolic tribute to the inventor of the art of printing books. The artist brings before us the discoverer of the art as if he

had returned to earth again after the lapse of five centuries, to find what had sprung from his invention. The busy, restless spirit of the present age, which owes to him so large a part of its culture, is personified by the figure of a young woman whose energetic steps have conducted the inventor into the vaulted chamber of a modern printing-office: before him at the right is a large cylinder press with its complex machinery and its wondrous power of production. The old master stands with his back to the observer, wearing the long, fur-trimmed cloak of the period; he has, involuntarily, we may suppose, removed his cap, which is held by his right hand at his side, and is looking toward the powerful machine; his head is slightly bent forward, lost in wonder at what the ever-increasing powers of man have developed from his simple idea. His companion, advancing behind him, rests her left hand on his shoulder, and with her right places a wreath of laurel on his head as if bestowing the thanks of posterity for the thought which has done so much for the freedom of mankind. Her feeling is expressed in a verse of four lines in the exergue: DER HEUTE NOCH OB UNSREN WERKEN SCHWEBT | IN TAUSENDFACHEM RÆDERSPIELE LEBT: | UNSTERBLICHER GEDANKE | SEI GEPRIESEN Which may be somewhat freely translated, "The spirit of your invention hovers o'er our labor to-day, and lives in the revolving wheels of a thousand different departments of labor; let glory crown that immortal thought." The size as engraved, is 40 nearly, American scale; presumably struck in bronze and silver.

Nowhere has the art of printing received a higher development, in certain directions at least, than in America, where the cylinder press and the type-setting machine were brought to perfection, and where so many other inventions used by type-founders and electrotypers in preparing plates, etc. for book and newspaper work had their origin; it was most fitting that the semi-millennial of Gutenberg's birth should be duly honored in "that undiscovered country," the knowledge of which marked the close of the century which was illuminated by the invention of the "art preservative"—a century which has no superior in interest or value to humanity among all that preceded it since the dawn of the Christian era, and which is only equalled in its far-reaching results by the present, with its steam-engines and telegraphs, its telephones and electric motors, and its myriads of labor-saving inventions. It would have been peculiarly appropriate that Cambridge, the home of the first printing press set up in what is now the United States, should have seen the erection of the first Gutenberg statue on this side of the ocean, but since that was not to be, it is hardly less a matter of gratification that Mr. Robert Hoe, who bears a name familiar to every printer in the Republic, should have provided for the erection of a statue in the metropolitan city of New York, to commemorate the birth of the great German inventor. In connection with

the unveiling of this monument, a medal was struck under the personal supervision of Anton Scharff, the eminent medallist of Vienna.

On the obverse is the bust of Gutenberg to right, in profile; he wears the fur-trimmed cap and cloak with collar of fur, the conventional costume of a master-printer, as remarked above; a ruffle shows at the back of the neck and over the shoulder, but is concealed in front by his long beard which falls upon his breast; the face wears a thoughtful expression. Legend, IOHANN GAENSEFLEISCH behind the head, VULGO GUTENBERG at the left, and on the left field, in five lines, BORN | IN MAINZ | GERMANY | BETW. | 1393-1400 thus noting the uncertainty of the date.

The reverse has a statue of the inventor, standing, facing, in the costume of the period, a cap and a ruffle similar to that on the obverse, a cloak with full sleeves and open front, showing a shorter coat beneath; the collar of the cloak is thrown back on the shoulders, the edges are trimmed with fur, and the skirts fall nearly to the ankles. He stands on a square pedestal, of which the top only is shown on the medal. He holds a type in his right hand and a sheet of folded paper (?) in his left. There is no legend, but on the field at the left, in three lines, THE FIRST | AMERICAN STATUE | OF GUTENBERG and on the right, ERECTED | IN NEW YORK | BY ROBERT HOE 1899

The size of the medal is 44, American scale, and impressions were struck in silver and bronze to a very limited extent. Aside from the historic interest of this medal, commemorating as it does the five hundredth anniversary and the first statue in honor of Gutenberg in America, its high artistic character gives it a special value, and it is worthy a place in any cabinet.

W. T. R. M.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Concluded from Vol. XXXIV, p. 52.]

162. *Obv.* M. VAN. BUREN. Bust *r.* over small olive wreath, encircled by twenty-six stars. *Rev.* INDEPENDENT TREASURY — JULY . 4 . 1840 Eagle with olive branch and arrows in talons, shield on breast, as on silver coinage of same period. Always holed. Borders 3. Edge 3. Metal AE. Size 22½.

163. *Obv.* HOWELL WORKS GARDEN. A rose with stem and leaves. *Rev.* Token Borders 1. Edge 1. Metal AE. Size 26½.

164. *Obv.* Same as obverse of 83 (Richards). *Rev.* Same as reverse of 80 (Schenck). Borders 4. Edge 1. Metal AE. Size 28½.

No. 87 I have seen in silver, struck over a Spanish American Two-Real of Charles III. As this coin was current in the United States, many years subsequent to the issuing of the Boutwells' card, I have no doubt but that this silver piece was their issue for 25 cents.

No. 102, in brass, should have been given a separate number, and graded as rarity 5.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIV, p. 113.)

The following come under previous sections.

I. CANADA. A. Personal.

Dr. Joseph B. Benson (), of Chatham, New Brunswick.

1517. *Obverse.* Bust of Queen Victoria, to left, crowned and laureated. Beneath shoulder: BIRKS At sides: 1837-1897 Inscription: VICTORIA | QUEEN . AND . EMPRESS

Reverse. Within a circle, a full-rigged ship, to left. Beneath, upon a plicated band: VENTIS SECUNDIS Inscription: PRESENTED BY D^R. J. B. BENSON . MAYOR . | CHATHAM, N. B. *

Bronze, white metal. 19. 30mm. Edge of obverse beaded. Nine hundred struck. *Canadian Antiquarian and Numismatic Journal*, July, 1898, p. 110, No. 10. Given to the children of Chatham Public School, upon the occasion of the Queen's Jubilee. In my collection, the gift of Dr. Benson.

B. 2. Hospitals.

Cornwall, Ontario.

1518. *Obverse.* Within circle, the building, flanked by trees. Inscription: CORNWALL GENERAL HOSPITAL | CORNWALL ONT. *

Reverse. Between crossed laurel branches, tied by ribbon: TRAINING SCHOOL | FOR | NURSES

Bronze. 14. 22mm. Edge of obverse beaded. In my collection. I owe knowledge of this medal to Mr. R. W. McLachlan of Montreal.

V. THE UNITED STATES. A. Personal.

Dr. Daniel Garrison Brinton (1837-1899), of Philadelphia.

1519. *Obverse.* Bust to left. At sides: M.D.C.-C.C. | XCV-III. Inscription: (rosette) DANIEL · GARRISON · BRINTON (rosette)

Reverse. The Society's arms, surmounted by an owl. At left: VESTIGIA | RERUM | SEQ- | UI (rosette) At right: M. D- | C·C·C· | LVIII. Inscription: THE . NUMISMATIC . AND . ANTIQUARIAN . SOCIETY . OF . PHILADELPHIA .

Bronze. 42. 65mm. *Science*, N. S., XI, p. 401, pl. I. By John Flanagan, an American artist in Paris.

Dr. John F. Pratt (1830-), of Chelsea, Mass.

1520. *Obverse.* Bust of President Lincoln, to right. Beneath shoulder: BOLEN Inscription: LINCOLN

Reverse. A PIECE OF COPPER | TAKEN FROM | THE | WRECK OF THE | REBEL RAM MERRIMAC. | IN 1862 | BY | J. F. PRATT | A. A. SURG. U. S. A | ONLY TEN STRUCK.

Copper. 16. 25mm. Edge of obverse cabled. Johnson, J. A. Bolen's Medals, Cards and Fac-Similes, p. 12, No. 34. In my collection.

Dr. Enno Sander (), of St. Louis.

1521. *Obverse.* Bust, to right. Inscription: DEDICATED · BY · D^R ENNO SAN-DER | OF · S^T LOUIS · MO · *

Reverse. The Geneva cross. Below: FOR BEST PAPER ON | MILITARY SURGERY · | — * — | THE NATIONAL ASSOCIATION | OF MILITARY SURGEONS · | OF THE UNITED STATES | TO Before a branch of laurel, a tablet for name of recipient. Beneath it: SHREVE & CO. S(an). F(ancisco). Exergue, two stars.

Gold. 34. 55mm. *Journal American Medical Association*, 3 March, 1900, p. 576. I am indebted for tracings to Col. and Surgeon A. C. Girard, U. S. A., of the Presidio Hospital, San Francisco.

B. 2. *Hospitals.*

1522. *Obverse.* At centre of a Maltese cross and within a double circle studded with stars, the goddess of Liberty before whom a soldier and sailor cross hands, with a kneeling woman and child between them. At sides, flags, etc. Upon the arms of the cross: WOMANS | RELIEF | CORPS | 1883.

Reverse. Blank.

Bronze. 19. 30mm. In my collection.

The regular sequence is now resumed.

VII. HOLLAND.¹ A. Personal.

Dr. Johan van Alphen (1720-1787), of Amsterdam.

1523. *Obverse.* JOH. VAN ALPHEN. M. DR. CREAT. PUBL. TRAJ. AD RHEN. IO DEC. 1744. MED. CASTRENS AO. 1747 ET 1748. MED. REFORM. DIACONARIOR. AMSTELD. 1751. POLYATER 1764. INSPECT. COLLEGII MEDICI 15 JAN. 1771 (Engraved?)

Reverse. ?

Silver. 36. 57mm. Schulman Cat., May, 1890, No. 805.

His arms also appear upon the medal of the Amsterdam Foundling Hospital, hereafter to be described.

Von Baer. See under Russia.

Dr. Dirk (Thierry, Theodore) Bas (), of Amsterdam.

1524. *Obverse.* Crossed fasces, tipped with axe heads, and surmounted by crown. Upon their junction the city arms, with four shields suspended. Around all, the shields of the thirty-six councillors of the year (1697), including that of Dr. Bas.

Reverse. An ancient ship with two warriors, and the city arms. Legend: TENET AEQUORA TUTA (rosette)

Van Loon, Beschryving der Nederlandsche Histori-penningen, The Hague, 1723-31 (Dutch edition), IV, p. 215, fig. (p. 213); *Ibid.*, Histoire Métallique des XVII Provinces des Pays-Bas, The Hague, 1732 (French edition), IV, p. 273, fig. (p. 271); Expllications historiques, 1723, p. 153, pl. CCLXXII.

Dr. Jakob Bas (Dirkszoon, son of the preceding), of Amsterdam.

1525. His arms are on the medal (FUIT HAEC SAPIENTIA QUONDAM) by G. Pooll, of the inauguration of the new Hotel de Ville at Amsterdam in 1655.²

V. L., Penningen, II, p. 399, fig.; *Ibid.*, Hist. Mét., II, p. 387, fig.

Dr. Jan Le Francq van Berkhey (1729-1812), of Leyden.

1526. *Obverse.* Within a beaded circle, bust (closely resembling that of Benjamin Franklin) to right. No inscription.

Reverse. Within a plain circle: HULDE | AAN | DE WETENSCHAPPELIJKE VERDIENSTEN (Homage to the scientific merit) | VAN | JAN LE FRANCQ VAN BERKHEY, | MED. DOCT. EN LECTOR DER NAT. HISTORIE | AAN DE HOOGESCHOOL. | GEB. TE LEYDEN DEN 28 JAN. 1729. | OVERL. DEN 13 MAART 1812. (all incused.)

Composition. 52. 78mm. Nahuys, Histoire numismatique du Royaume de Hollande, pl. XIV, fig. 95; Storer, *The Sanitarian*, March, 1889, No. 937. In the Government collection and my own.

Willem Bilderdyk (1756-1831), of Amsterdam, taught anatomy at the Royal Academy of Design at The Hague. Kluyskens describes two medals of him, which I merely indicate, as he was not a medical graduate, but a doctor of laws.

¹ The names, engraved, of a great number of Dutch physicians appear upon entrance medals to Botanic Gardens at Amsterdam, The Hague, and Utrecht, and those of professional societies and guilds, which will be subsequently described. I do not admit them to the above list. I have also endeavored, both here and subsequently, to eliminate the great number of foreign medals bearing DOCTOR or DR, but which are of lawyers, *doctores utriusque juris*.

² I have to thank Dr. H. J. de Dompierre de Chaufepié, Director of the Royal Cabinet of Medals at The Hague, for his kindness in revising the above list. Dr. de Chaufepié is not decided as to certain of the Amsterdam councillors whose arms are upon the medals of 1655 and 1697 having received the medical degree. The point will be further investigated.

Dr. Johan Blaeu (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, already mentioned, No. 1525.

Dr. Hermann Boerhaave (1668–1738), of Leyden.

1527. *Obverse.* Bust, to right. Upon shoulder: A. BEMME Inscription: HERMANUS BOERHAAVE.

Reverse. The staff of Aesculapius and a laurel branch, crossed, and encircled by a wreath. Beneath: GEBOREN | TE VOORBURG | MDCLXVIII. | OVERLEDEN | TE LEYDEN | MDCCXXXVIII.

Bronze, tin. 32. 50mm. Van Loon, Penningen, etc., *Verfolge* (continuation), I, p. 128, pl. XIV, No. 130; Rudolphi, p. 22, No. 81; Kluyskens, I, p. 138, No. 1, fig.; *Ibid.*, Cat., 12 April, 1886, p. 101, No. 38, I; Duisburg, p. 180, CCCCLXXXVI, I; Storer, *loc. cit.*, No. 1146. In the Government collection and my own.

1528. *Obverse.* Bust, to left. Beneath: SIMON F. Inscription: HERMAN-BOERHAAVE

Reverse. NATUS | MDCLXVIII | PROPE LEIDAM | MORTUUS | MDCCXXXVIII

Silver, bronze. 30. 45mm. Van Loon, Penningen, *Verfolge*, I, p. 127, pl. XIV, No. 129; Rudolphi, p. 22, No. 82; Kluyskens, I, p. 138, No. 2; *Ibid.*, Cat., p. 101, No. 38, 2; Duisburg, p. 180, CCCCLXXXVI, 2; *Ibid.*, Cat., 2 Nov., 1889, No. 624; Piot, Catalogue des Coins, etc., p. 234, No. 882; Storer, *loc. cit.*, No. 1147; Schulman, Arnhem Cat., 1899, p. 96, No. 10. In the Government collection and my own.

1529. *Obverse.* Bust, to left. Beneath, and near edge: VIVIER F. Inscription: HERMANNUS — BOERHAAVE

Reverse. NATUS | VOOZOUTI | PROPE LEIDAM | IN HOLLANDIA | AN. M.DC.LXVIII. | OBIIT | AN. M.DCC.XXXVIII. | — | SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRIUM | — | M.DCCC.XIX. | DURAND EDIDIT

Bronze. 26. 40mm. Storer, *loc. cit.*, No. 1148. In the Government collection, those of Mr. S. Oettinger of New York, and Drs. Wm. Schroeder of Brooklyn, and Disbrow of Newark, N. J., and my own.

1530. As preceding, but engraver's name close to bust.

Bronze. 26. 40mm. Kluyskens, I, p. 139, No. 3; *Ibid.*, Cat., p. 101, No. 38, 3; Duisburg, p. 181, note; *Ibid.*, Cat., No. 626; Storer, *loc. cit.*, No. 1843. In my collection.

1531. *Obverse.* As preceding, but the name midway, and in large letters.

Reverse. As the two preceding, save date, M.DCCC.XXI.

Silver, bronze. 26. 40mm. Van Loon, *Verfolge*, I, p. 128, pl. XIV, No. 131; Rudolphi, p. 22, No. 83; Duisburg, p. 181, CCCCLXXXVI, 3; *Ibid.*, Cat., No. 625; Storer, *loc. cit.*, No. 1149. In my collection.

1532. *Obverse.* Bust, with bands, facing. Inscription, below: H. BOERHAAVE.

Reverse. Blank. By K. Lanting of Amsterdam.

Silver. Oval. 47 x 54. 75 x 85mm. Van Loon, *Verfolge*, I, p. 129, pl. XIV, No. 132; Rudolphi, p. 22, No. 84; Kluyskens, I, p. 139, No. 4; Duisburg, p. 181, CCCCLXXXVI, 4; Storer, *loc. cit.*, No. 1151.

1533. *Obverse.* Bust, to left. Inscription: HERMAN BOERHAAVE GEB. 31 DEC. 1668 — OVERL. 23 SEPT. 1738.

Reverse. The monument at Leyden; Dr. Boerhaave erect in professor's gown, to left, and holding book to breast. Beneath, at left: J. T. STRACKE SC. At right: J. P. V. D. KELLEN F. Inscription: ONT HULD TE LEIDEN — DEN 26 JUNI 1872.

Bronze. 34. 54mm. Rüppell, *loc. cit.*, 1877, p. 10; Storer, *loc. cit.*, No. 1150. In the Brettauer collection.

1534. *Obverse.* Bust, to left. By J. Elion.

Reverse. SOCIETATIS SCIENTIARUM HOLLANDICAE — MAGNUM PRAEMIUM.

Bronze. 48. 75mm. Schulman Cat., Nov., 1896, No. 251.

1535. *Obverse.* Bust, three-quarters facing, and to left. Below: D^r. Boerhaave

Reverse. Blank.

Wedgwood. 48 x 60. 75 x 106mm. By Flaxman? Communicated to me by Mr. Arthur H. Lyell of London.

Boerhaave's name also appears upon the medal of the Royal Horticultural Society of Belgium, already described under Great Britain, No. 772 (Lobel), and upon the two of Dr. J. L. Regemann, to be hereafter given, under Poland. There is besides a Boerhaave medal of the Scientific Society of Haarlem, of which I have not as yet obtained the description, unless it be No. 1534, above.

Dr. Andreas Bonn (1738-1817), of Amsterdam.

1536. *Obverse.* A cadaver upon a table. D. NACHENIUS F^T INC Inscription: DOM^{NE} AN^R A^S BONN PROF IN AMST. A. C. 1788

Reverse. Blank.

Gold, silver. 30. 44mm. Edge of obverse cabled. Dirks, *Revue belge de numismatique*, III, 3d Ser., 1859; *Ibid.*, 230 Méraux, etc., p. 5, No. 3; *Revue belge de num.*, XXX, 1874, p. 16, No. 3; Kluyskens, Cat., p. 102, No. 48. Struck by the Society for the Promotion of Surgery (Genootschap ter bevordering van heekunde), on its twenty-fifth anniversary.¹

Dr. Adriaan Boomsma (1788-1872), of Helder.

1537. *Obverse.* The serpent of Aesculapius drinking from a vase upon a four-cornered pedestal. To its left an armorial shield, upon which: A B. Above: MDCCCLXV

Reverse. (rosette) | AAN | A. BOOMSMA | GENEESHEER (physician) | TE HELDER | UIT ACHTING | EN | ERKENTELIJKHED | DECEMBER | 1865.

Gold, bronze. 32. 50mm. But three specimens in bronze are known; in the Royal Cabinet at The Hague, the Brettauer collection, and my own. Rüppell, 1877, p. 13. Struck in behalf of the patients of Dr. B., upon his relinquishing practice. The original, in gold, is in the possession of Mr. R. Boomsma of Oosterbaek, near Arnhem, from whom I received a very beautiful drawing of the medal, through the late Dr. J. J. Vermyne of New Bedford.²

Dr. Jerome van den Bosch (1677-1767), of Amsterdam.

1538. *Obverse.* Bust, to right. Upon neck: B. C. V. CALKER | F. No inscription.

Reverse. * | HIERONYMVS DE BOSCH, | COLLEGII MEDICI | AMSTELAEDAMENSIS | PER L ANNOS SOCIVS, | AETATIS AGENS LXXXVII, | HOC QVALECVMQVE ANIMI AMICI | MON-
VMENTVM | COLLEGIS SVIS | L. M. Q. D. | XII. KAL. SEPTEMB. | CIO. IO. C. C. LXIII. (1764) | *

Silver, tin, lead. 35. 57mm. Thick and thin planchet. Van Loon, Verfolge, I, p. 414, pl. XXXIV, No. 372; Rudolphi, p. 24, No. 89; Kluyskens, I, p. 143; *Ibid.*, Cat., p. 101, No. 40; Duisburg, p. 182, CCCCLXXXIX; *Ibid.*, Cat., p. 54, No. 630. In the Government collection, and my own.

Dr. Pieter Camper (1722-1789), of Leyden.

1539. *Obverse.* Head of Camper, to right. Inscription: Πολλων—αυταξιος
αυδησιν

Reverse. Aesculapius seated, to left, before a column bearing Telesphorus and entwined by a serpent. Inscription: Θεου Αισκληπιου

Silver. 16. 25mm. Designed by Hemsterhuis; executed by Schapp. (1789.) The dies were early broken, and only five specimens are known. Van Loon, Verfolge, III, p. 397, pl. LXXV, No. 785; Rudolphi, p. 30, No. 116; Kluyskens, I, p. 179, fig.; *Ibid.*, Cat., p. 102, No. 45; Duisburg, p. 182, CCCCXCI, 1; De Jonge, Notice sur le cabinet, etc., p. 70; Storer, *loc. cit.*, Feb., 1889, No. 911. In the Government and Brettauer collections.

¹ In the Government collection at Washington there is a medal in silver, with Dr. Bonn's name engraved, which he received in 1796 from the Academy of Drawing (Teekenkunde) at Amsterdam. Though I have its description, it is beyond the present limits.

² Through Dr. Vermyne, formerly of the Dutch Naval Service, I became indebted to the Keeper of

the Government and City Archives at Utrecht for valuable aid in my researches regarding the medical medals of Holland.

³ The name of the above appears, engraved, upon a number of Society medals, several of which are in the Government collection at Washington. There were also a son and grandson, commemorated by medals.

1540. *Obverse.* Bust, to right. Inscription, upon band below: PETRUS CAMPER
Reverse. Blank.

Silver. Oval. 48 x 38. 75 x 58mm. By Kleis Lanting of Amsterdam. Van Loon, Verfolge, III, p. 396, pl. LXXV, No. 784; Rudolphi, p. 30, No. 117; Kluykens, I, p. 179; Duisburg, p. 182, CCCCXCI, 2; Storer, *loc. cit.*, No. 912.

Dodoens. See under Belgium.

Dr. Frans Cornelis Donders (1818-1889), of Utrecht.

1541. *Obverse.* Head, to left. Beneath: S. DE VRIES Inscription: FRANCIS-CUS CORNELIUS DONDERS

Reverse. * | PRÆCEPTORI | CARISSIMO | SOCII | SENAT | VETERAN | ET | NON | PAVCI | CORP | STVDIOS | VLTRAIECT | ADSCRIPTI | D. XV. M. OCTOB. | AN. | M. D. CCC | LXXII

Bronze. 27. 42mm. In the Government collection, the Brettauer, and my own.

1542. *Obverse.* Head, to right. Below: L. JÜNGER. D. J. P. M. MENGER. F. Inscription: FRANCISCVS CORNELIVS DONDERS | * D. XXVII MAII A. MDCCCXVIII — MDCCCLXXXVIII *

Reverse. Within laurel branches tied by ribbon: PER | VARIAS GENTES | ILLVS-TRIS BATAVI | ADMIRATIONE | JVNCXI Inscription: IN MEMORIAM DIEI QVO CONDITVM PIVM CORPVS IPSIVS NOMINE INSIGNE (rosette) Below: W. SCHAMMER F.

Bronze. 42. 66mm. Catalogue of medals of the Royal Society of London, 1892, No. 93; *Ibid.*, 1897, No. 26; *Tijdschrift van het Nederlandsche Genootschap voor Munt-en-Penningkunde*, 1898, p. 255; Chaupepié, Médailles et plaques modernes, p. 41, pl. XXXII, fig. 149 (of obverse). Struck in commemoration of Donders' seventieth birthday. In the Government collection, the Brettauer, and my own.

1543. *Obverse.* Head, to right. Above: 9^e Oogheekundig Congres (in script) | UTRECHT . 14 . 18 Aug | 1899 Exergue: PROF. DONDERS

Reverse. In script, incused: Prof. Dr H^r Snellen | Pres du 9^e Congrès. | Lan-kelma galv | Utrecht Holland

Aluminum. Quadrangular. 40 x 56. 63 x 90mm. Schulman Cat., 15 May, 1900, No. 1335. In my collection.

Dr. Kornelis van Dronkelaar (), of Amsterdam.

His name and arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

1544. His name is also upon a medal with the same obverse, and with reverse bearing PELAGUS QUANTOS APERIMUS IN USUS, of the same year.

Van Loon, Penningen, II, p. 399, fig.; *Ibid.*, Histoire Métallique, II, p. 387, fig.

Dr. Roetert Ernst (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

Dr. Feddrik Fontein (1736-1765), of Harlingen.

1545. *Obverse.* A woman weeping near a monument, upon which the family arms. Beneath: B. C. V. CALKER. No inscription.

Reverse. Symbols of medicine, pharmacy, botany and anatomy, and a book upon which: HIPP(OCRATES). Exergue: FEDDRIK FONTEIN M. D. GEBOR. TE HARLINGEN 22 FEBR. 1736. EN ALDAAR OVERLEDEN 24. DECEMB. 1765.

Silver. 42. 60mm. Rudolphi, p. 55, No. 224; Kluykens, I, p. 310; *Ibid.*, Cat., p. 102, No. 47; Duisburg, p. 181, CCCCLXXXVII. In the Government and Brettauer collections.

Dr. Pieter van Foreest (1522-1597), of Alkmaar.

1546. *Obverse.* Bust, to left. Beneath: SIMON F. Inscription: PETRUS — FORESTUS

Reverse. NATVS | ALCMAR | AN. M.DXXII. | OBIIT | AN. MDXCVII.

Silver, bronze. 30. 45mm. Rudolphi, p. 55, No. 226; Kluykens, I, p. 315; *Ibid.*, Cat., p. 101, No. 35; Duisburg, p. 178, CCCCLXXVIII; *Ibid.*, Cat., No. 618; Storer, *loc. cit.*, No. 701; Schulman, Arnhem Cat., 1899, p. 98, No. 24. In my collection.

[To be continued.]

IMPRESSIONS IN COPPER OF EARLY AMERICAN COINS.

At the meeting in March, 1899, of the London Numismatic Society, Mr. J. B. Caldecott, one of its members, exhibited an impression in copper of the Sixpence struck by Lord Baltimore for Maryland about 1659, and also one of a "Massachusetts Shilling" of 1652, in the same metal. Of the three denominations of Lord Baltimore's coinage, impressions in copper of the Sixpence and Shilling have long been known to collectors, but so far as we remember, none of the fourpenny pieces have been found in that metal. No doubt the dies for all these pieces were made in England, and it is not impossible that some of them are still preserved; we know that the dies of some of the Fugios, so called, first struck in 1787, were found long after in a store at New Haven, Conn., restrikes from which have been made and sold within a comparatively recent period; the earlier Nova Constellatio dies of 1783-85 were engraved by Wyon, in Birmingham, England, who struck large numbers of the pieces; these, like those of the Fugios, may perchance exist to-day, but we do not recall any known restrikes. Then, again, the collectors of Canadian coins will sorrowfully recall the restrikes of the extremely rare Halfpenny Token of the Copper Company of Upper Canada, from dies which turned up in the hands of a London dealer in 1894, and were put upon the market with nothing to distinguish them from originals, to which the Editors of the *Journal* referred at length in July, 1894, and again in October, 1895, as a proceeding which reflected no credit on its promoters. With these instances in mind, one cannot but feel a desire to have a well-established pedigree of pieces of this character which may come to light, before accepting them as genuine issues of the period and above suspicion. No reflection on the piece in Mr. Caldecott's cabinet is here intended, of which we know no more than the brief allusion to it in the *Chronicle* (1899, Part II).

Of the "Massachusetts Shilling of 1652" the information given in the brief item in the *Chronicle* is too meagre to form a satisfactory judgment. We have been told that at a meeting of the Boston Numismatic Society, many years ago, the late Mr. Colburn showed an impression in copper of a New England Shilling, but whether of the willow tree, the oak tree, or the pine tree variety, so called, our informant is unable to say. That at least one example of the coin, struck in copper, and possibly as a trial piece, is in existence, we know from the impression in Mr. Caldecott's cabinet; but whether it is the piece once exhibited in Boston, or a different one, we have no means of deciding. If its pedigree is known to Mr. Caldecott, we are very sure American collectors would be glad to learn its history. That two impressions in copper of these early American coins should chance to be found side by side in the cabinet of an English collector is a matter of more than passing interest,—especially when nearly two centuries and a half have elapsed since the dies from which they fell were engraved. It is well known that all the pieces generally classed under the title of "Pine-tree Shillings" bore the date of 1652; although struck at intervals for about thirty years afterward, for some reason not clearly understood that date continued to be placed upon all subsequently coined until the last recorded mintage. It is also well known that not very many years ago a certain individual reproduced the dies, and counterfeited the Colonial issues, producing a very successful imitation of the original pieces. It would invest Mr. Caldecott's Shilling with an air of romantic interest if it could be shown to be a genuine trial piece of a pair of dies from the

hands of the old Boston Mint-master. But it must be admitted that from the multitude of dies which he undoubtedly engraved, it is remarkable that we have learned of but one or perhaps two sets of trial (?) pieces which have come down to us, and that our knowledge of these is of comparatively so recent a date, if such impressions were ever taken by Hull.

R.

The communication above brings up some interesting questions. With regard to the Baltimore coinage, Ogilby's "America," printed in 1671, says there were then in circulation in the Maryland colony, "Besides English and other foreign coyns, some of his Lordships own coyn, as Groat, Sixpences and Shillings, which his Lordship, at his own charge, caus'd to be coyn'd and dispers'd throughout that Province," etc. The Groat is Fourpence; he says nothing of a copper coin of the series. (See *Journal*, III, p. 87, where a cut of the Sixpence is given.)

The Rev. Henry Christmas, F. R. S., in an article in the *London Numismatic Chronicle* (1862, II, New Series, p. 20), says of the Baltimore money (1660), it was struck in silver and also in "copper, of [the latter of] which one specimen only has come down to our time, and consisted of pennies. The Maryland penny was successively in the collections of Mr. Hodsoll and Mr. Martin; it is now no longer in this country, having been purchased at the sale of the last-named collection, for the large sum of £75, and sent to America." Of the subsequent history of this piece we are ignorant, unless it be the Penny sold in the Mickley sale, Oct. 28, 1867, Lot 2,307, "in the finest possible condition," which was bought by the late Mr. C. I. Bushnell, for \$370. The late Mr. Mickley, in a letter to the *Journal* (VII, p. 63), dated November, 1872, said that "the series of Lord Baltimore in silver and copper" was seen by him in the cabinet of the British Museum. Probably those coins are still there, and if so, an examination would show whether the copper pieces were struck from special dies or from those engraved for the silver. We should be glad if some of our English correspondents would send us information on this point. The dies of the Baltimore pieces were doubtless made in England, and we know that impressions both of the Shilling and Sixpenny dies have been struck in copper; but whether these were merely trial pieces, or possible restrikes of a somewhat later date from the original dies, is not clearly established. Mr. Caldecott's coin is said to have been from the Sixpenny dies; an original from dies made for striking pennies, if such were ever engraved, would certainly be of very great rarity. It is but just to add that none of the copper Baltimore pieces which have come under our notice have borne marks of circulation, and, to the best of our judgment, they were not modern; but whether they were struck as trial pieces or for some other purpose, there seems to be nothing to show.

It is not easy to explain the existence of the "Massachusetts Shilling" in copper. Our correspondent alludes to an impression in that metal said to have been shown at a meeting of the Boston Numismatic Society. Such a piece was shown in 1875, and an account of it, with an illustration, may be seen in Volume IX, p. 92, of the *Journal*,—and this, we presume, his informant had in mind. A reference to the account of that meeting shows it was one of the "Pine-tree Shillings," struck over a Half-penny of George I, apparently of the date of 1723; though the date is not very clear, it is evidently of that reign. Some attempt was made to trace the history of that piece, and its owner, Mr. Henry S. Adams, was said to have obtained it from a gentleman in Portland, Me., who stated that he had personally owned it perhaps a dozen years, and that he had purchased it from a previous owner who claimed to have had it for forty years or more. Admitting this story to be correct, as the piece was shown in 1875, its pedigree previous to about 1820 or '25 is not known. It was then suggested that the dies from which it was struck might have been rejected because there was no N in the word ENGLAND, but the rude and imperfect execution of all those pieces militates against this theory. Whether the dies were rejected for that or any other reason matters little, for it is evident that if they were originals, they had been wonderfully preserved for forty years at least, to be used

on an English Penny of 1720 or later. There is no reason, however, to think that this piece is the one shown in London.

That the dies of the Pine-tree money were counterfeited in the first half of the present century or before 1856 is well known (see *Journal*, Vol. VII, p. 5), and it is strongly suspected that there were other counterfeiters of Pine-tree money besides the one exposed in August, 1856, evidence of which has occasionally been given in our pages. The piece shown in Boston, however, cannot be called a genuine *trial* piece, as the dies from which it was struck had long passed out of use. Our correspondent is correct in saying that certain Fugio dies were discovered some years ago in New Haven, but we know of no impressions from these which were ever found in circulation.

It is barely possible, though hardly probable, from the number of impressions of copper taken from the silver dies which have appeared, that the Baltimore dies were in existence at a comparatively recent period, and were occasionally used for the amusement or profit of their owner, who perhaps enjoyed the wonder of collectors when they found the curious coins, or was tempted by the "fancy price" obtained for the piece mentioned by Mr. Christmas, to put impressions on the market surreptitiously. But nothing in the appearance of such as we have seen suggests any such opinion, and in spite of some bitter experiences with "Franco-American" issues and other Canadian pieces, by which our collectors have suffered, we do not believe the Baltimore dies have ever been used for purposes of deception. We have no theory to suggest concerning the Pine-tree piece, all the dies for the original issues of which were doubtless made in Boston. How any genuine pair could have been preserved for forty years or more, and then used once on a penny, and not again, is a mystery; it would seem much more probable that the latter piece (that once owned by Mr. Adams) was a counterfeiter's trial piece; whether the dies were subsequently used to strike silver counterfeits we cannot even guess; but we have grave doubts whether honest John Hull, if he ever tried his dies on copper, would have allowed an impression to pass out of his hands. American collectors would be pleased to know more of Mr. Caldecott's "Massachusetts Shilling," and its history.

EDITORS.

MEDAL FOR THE DEFENCE OF FORT RIDGELY, MINN.

FORT RIDGELY was a United States post, built in 1853 upon the reservation of the Sioux, near the head waters of the Minnesota River, in Minnesota. On August 18, 1862, these Indians rebelled against the United States, and massacred a great many of the citizens of Minnesota. Fort Ridgely was besieged for nine days, and the small garrison, composed of one company of U. S. volunteers, and a large number of citizen refugees, repelled the attack successfully. The State of Minnesota, recognizing the importance of this fight, made an appropriation for the purchase of the site of the fort and the erection of a monument to commemorate the event, and also had a bronze medal struck, to be given to the defenders of the post, at the time of the dedication of the monument, which occurred in August, 1896. The obverse of the medal has a representation of the fort, with the dates AUGUST 18-27, 1862, above, DEFENDER OF FT RIDGELY Over the flagstaff, in a scroll, TI-O-PA HA-TA-KI-PI, which is Sioux, and means "They shut the door against us," a remark made by an Indian engaged in the attack; it signifies that this fight stopped all further progress of the Indians in the rebellion. The reverse has: PRESENTED BY THE STATE OF MINNESOTA TO —— (the recipient's name to be engraved), surrounded by a wreath of the moccasin flower, which is the State flower.

C. P. N.

THE "TALISMAN OF SLAVERY."

SOMEWHAT remarkably, within a few weeks, impressions of the well-known token "Am I not a woman and a sister" have been exhumed at different points in the United States, and newspaper correspondents have been giving a romantic story of the mystic and potent qualities which these so-called "talismans of slavery" possessed. We venture to say that this name was never applied to them previous to 1900. The piece is one of the tokens struck in the "Hard Times," and was described in the *Journal* by Mr. Low, in his interesting catalogue of those tokens, recently reprinted in pamphlet form; it is numbered 54 in the list lately printed, and 79 in his previous catalogue. Briefly, the device on the obverse shows a negress kneeling, to right, with the legend AM I NOT A WOMAN AND A SISTER and the date 1838 between rosettes at the bottom; the reverse is quite similar to the copper cents of the period, and has the legend UNITED STATES OF AMERICA surrounding a laurel wreath, which encloses the word LIBERTY over the date 1838. The metal was copper, the size the same as that of the Cent. The piece is familiar to collectors of these tokens, and is quite common. By whom they were struck is not stated by Mr. Low, and very likely is unknown at the present day; the device was probably suggested by an equally well-known token which appeared in England early in the century, with the type of a manacled negro kneeling, and the motto "Am I not a man and a brother?" The reverse of this the writer does not for the moment recall, but the piece he has often seen, and it will doubtless be remembered by the readers of the *Journal*. The "talisman" was freely circulated at a time when "anything went" as currency, without question, even military buttons being an acceptable substitute in many places for "hard money," and at least as valuable as the filthy "shin-plasters" and "red dog currency" so freely put upon the market at that time.

The first of these "talismans" was dug up in Tipton, Indiana, by a Mr. Garnett Todd, while spading his father's garden, and in the *New York Tribune* early in June an Indianapolis correspondent gave some account of its finding; the *Boston Transcript* of 9th June, 1900, also had a very full account of the piece and its reputed object, which attracted notice and some replies from local collectors. In the *Transcript's* article, based on that in the *Tribune*, we find the following:—

.... The device is symbolical of the appeals that the Negroes were making to that sentiment of liberty in the North which afterward led to their freedom. Until the copper piece was unearthed by the Tipton youth it was not known that such a representation had survived the slavery days, and there are only few persons now in Indiana who remember the use to which such coins were put, and the magical effect that they had among those who were active in helping runaway slaves to a place of safety whenever they found their way to Indiana soil. Indeed, it was only the few who knew that such copper pieces were in existence, for not many of them were ever made, and these had no special significance except to those who understood their meaning and had bound themselves by solemn oaths to discharge every duty which their presentation placed upon those to whom they were sent.

No doubt the writer of the foregoing did not know that "such a representation had survived," but there are hundreds of others who did; he thinks "there are only a few persons now in Indiana who remember" its use, and its "magical effect." It is very doubtful if a single person now or ever in Indiana at any time knew, much less remembers now, its "magical effect." In other respects the tale is very romantic, if true. The coin, however, as every dealer knows, is common, though the writer

quoted thinks not many were made. Tipton is in the north-central part of Indiana, about half-way from the northern limit of slavery in Kentucky, to the Canadian line. The article continues with a description of the "underground railway," and the mode of using the pieces :—

The conductor or person in charge of a runaway slave carried one of the copper pieces, and before daylight of the morning following the night on which he began his journey he stopped at the home of another man connected with the organization, and presented the copper piece as evidence of his own good faith as well as of the sacredness of his mission. The person to whom the talisman was presented was bound by his oath to conduct the fugitive slave to another station on the "underground railway," and he invariably accepted and performed the obligation without protest, no matter what might be the demands upon his time in other directions.

With the presentation of the talisman to another member of the organization, the duty of the first conductor was performed and he returned to his home. The second person now concealed the fugitive during the day, and if inquiries were made for the slave, or it became known that the master had followed the runaway and was close on his trail, he might be kept in hiding for a week, or even a month. When the coast was clear the fugitive was again started on his journey, and before daylight he was turned over to another member of the organization, by presenting one of the copper pieces, which carried with it the obligation to protect the fugitive till he reached another station. Thus the slave was passed from person to person till he was landed on Canadian soil, where further concealment was unnecessary, and where he became a free man.

. . . It has been said that not more than twenty of the copper talismans were ever made, and up to the breaking out of the war those who had them guarded them with the most jealous care. What became of them is not now known, but none of them were supposed to be in existence till Garnett Todd found the one at Tipton.

The closing paragraph above is pure romance.

Within a few days after the appearance of the article above cited, an impression was "discovered" in the cabinet of Hon. B. B. Thatcher, of Bangor, Me., and the *Bangor Commercial* for 16 June, ult., has a cut of the piece, with an account of the finding of the Indiana token, and the following comments :—

Mr. Thatcher read the story with interest. It made so much of an impression on his mind that he went to his collection of coins and autographs, and, greatly to his own astonishment, found therein one of the slave coins as described above. Then he knew that his own family had been engaged in assisting in the work of carrying on the underground railroad. (!)

"I remember," he says, "that when I was a child many negroes came to our house in Bangor. They came at night when I was asleep, and I would see them at breakfast in the morning. My father secreted them in his house until the next night and sometimes over a Sunday, and then would take them in his wagon and drive them to the next station. I dimly realize that they were escaping slaves, and that they were being assisted on the final step of their race to Canada and freedom. This coin which I have found in my collection, much of which was made by my father, must have been his secret pass or signal by which he was known and recognized by other agents of the system."

The coin is in perfect condition. Mr. Thatcher is inclined to believe that more than twenty of them were struck off, but on account of the secrecy surrounding their manufacture and the fact that it has been preserved sacredly for thirty years, it is impossible to prove one thing or another.

With the closing words of the extract above, probably no one will disagree. It is interesting to note that the two pieces came to light at two widely distant points, which appear to have been stations on the famous "underground railroad." That the piece may have been incidentally put to the use claimed for it we are not disposed to dispute, which, as remarked, is interesting if true; but that such was the original purpose of the token we doubt greatly, while the statements as to its rarity and the secrecy of its issue are entirely erroneous.

THE OLDEST MASONIC MEDAL.

IN the "Medals of the Masonic Fraternity" it is said that the oldest of this series is that struck for Lord Charles Sackville, in 1733, there described under I. Only a single genuine impression was known for many years, which was in silver, and formerly in the cabinet of the Lodge "Minerva of the Three Palms," of Leipzig, but that is said to have disappeared, and its whereabouts, if it still exists, is now unknown. Merzdorf, in his work on Masonic Medals, says the only example known to him was in the Hammerstein Collection, but in his preface he intimates a doubt as to whether it was actually there, or whether it was not rather among the pieces Hammerstein desired. Although engravings of this medal have been printed by Bode, Köhler, Zacharias and others, considerable doubt as to its actual existence,—largely due no doubt to its rarity,—has always been felt, the earliest notice that I recall being in Bode's "Pocket Book," 1777, No. 1. Once or twice in the last forty years, a query has appeared concerning it; I remember one in "Notes and Queries" (the English magazine) many years ago, but no very satisfactory answer seems to have been given the inquirer.

That such a medal was actually struck, however, was proved not many years ago, when an impression in copper was offered in the Doughty Sale, as apparently an "American Indian" piece, if my memory serves me. It was quietly picked up at a nominal price by a well known dealer who thought he recognized its value, and was at once secured for the cabinet of Gen. Lawrence, at a price satisfactory to all parties, where it now reposes, one of the gems of that superb collection. After twenty years' study of Masonic medals, and some familiarity with those in the hands of collectors, I have never seen or heard of another example, and believe the Lawrence medal may now fairly be regarded as unique.

A recent discovery, communicated to the *London Freemason* by Dr. W. Begemann, and printed also in the proceedings of the Lodge "Quatuor Coronatorum," for 1899, shows conclusively that the medal was known in 1738, and that it is what it claims to be, the oldest medal of the Order, and struck in 1733. Dr. Begemann says:—

In 1738 appeared a German book, entitled "Gründliche Nachricht von den Frey-Maurern, nebst angehänger historischen Schutz-Schrift. Frankfurt am Main, in der Andreäischen Buchhandlung, M.D.CCXXXVIII." A second edition followed in 1740. On the title page the two sides of the Sackville Medal are to be seen in print, and in the book itself, on pp. 137, *et seq.*, we read the following account, which I give in English:—"From Florence we learn that Lord Charles Sackville, Duke of Middlesex, a son of the Duke of Dorset, has founded a Lodge and Society of Freemasons, and that a medal has been struck there. On the obverse is his bust in the Roman fashion, with the inscription: CAROLUS SACKVILLE MAGISTER FLORENTINUS. On the reverse we have Harpocrates, the heathen god of Silence, as a nude male figure with a flower on his head, one finger of the right hand laid on his lip, and in his left hand a horn of plenty, filled with flowers and fruit. On one side of him are all sorts of Masons' working tools, and on the other side, the chest of mystery and the snake." Looking to the reproduction of the medal we find that the word "Florentinus" is abbreviated, being represented only by the letters "FL." Under the bust appears in small letters L. NATTER 1733. The obverse shows the legend AB ORIGINE, and under the platform whereon Harpocrates stands, we see, once more in small letters, L. NATTER, | F. FLORENT: in two lines, *i. e.*, L. Natter Fecit Florentinus. Harpocrates leans his left arm on a pillar; to his right are a perfect ashlar, mallet, compasses, square and level. The objects on his left side are not easily made out; there is something like a basket with a pickhammer leaning against it, something like a ladder leans against the pillar, and something like a thyrsus lies across the basket; but there is nothing to be discovered of a snake or the like, only a knot of ribbon on the staff. Now, inasmuch as the *St. James' Evening Post*, in 1738, also states that there were lodges in

Florence at that time, which had been interdicted some years previously (*v. Mas. Mag.* iv., p. 421), we are forced to concede that Sackville was Master of a lodge at Florence in 1733, and that the medal is not a forgery of a more recent date.

I have seen the medal itself only once, but I believe the word FLORENTINUS is abbreviated, as mentioned above, and the description in other respects is substantially correct as I recall it,—the snake which Dr. Begemann is unable to make out, is, I am confident, readily discernible on the medal, his failure being due to imperfections in the engraving cited.

I am indebted to Bro. W. J. Hughan, for my knowledge of Dr. Begemann's discovery, in which I am sure all Masonic collectors will be interested. W. T. R. M.

MASONIC MEDALS.

[Continued from Vol. XXXIV, page 119.]

MCXXIII. Obverse, Within a wreath of olive arranged to suggest a shield, are the arms of the Grand Chapter of New York; a cross, with the usual devices of a lion rampant, an ox, a man, and an eagle, in the spaces surrounding the cross, but no tinctures are indicated; crest, the ark of the covenant with cherubim; on either side are the supporters, two cherubim, each with one wing raised above the ark; the other drooping by his side; the cherubim stand on a ribbon of three folds, which bears the motto HOLINESS | TO THE | LORD; beneath the ribbon, as if sustaining it, is an ornate scroll. Legend, on a border separated from the field by a circle, and its surface slightly raised and deadened, GRAND CHAPTER R.: A.: M.: STATE OF NEW YORK and at the bottom, completing the circle, ★ 1798-1898 ★ Reverse, Two pillars supporting an arch with a large keystone on which is a triple Tau; the pillars have ornate capitals and panelled bases; between them is a mosaic pavement on which in the background stands the ark, surmounted by kneeling cherubs and the meridian sun above. Legend, on a border similar to that on the obverse, ALBANY FEBRUARY 1ST 2ND & 3RD 1898 and below completing the circle ★ LAUS DEO. ★ Bronze. Size 28.¹

MCXXIV. Obverse, On an ornate shield the arms of the Grand Chapter of Rhode Island, which are similar to the preceding, but the cross is formed of four squares, vert, and the tinctures of the several quarters are indicated by the conventional lines, etc., the first and fourth quarters azure and the second and third or. Crest, the ark of the covenant with cherubim as described. Motto, on a long ribbon nearly surrounding the field, and the ends closely approaching the crest,—HOLINESS TO THE LORD; the ribbon is folded and has one word of the motto on each fold. Legend, separated from the field by a circle, above, ONE HUNDREDTH ANNIVERSARY and below —— MARCH 12, 1898. —— completing the circle. Reverse, Two pillars standing on a platform, approached by seven steps, which support an arch of seven stones;

¹ In the Lawrence collection. Struck for the Centennial of the Grand Royal Arch Chapter of New York.

between the pillars, very small, are the ark and cherubim, over which is a radiant star of double triangles; over the keystone a radiant triangle from which a ribbon with forked ends falls on either side the pillars, bearing the same motto as that on the obverse. Legend, separated from the field by a circle, M. E. GRAND ROYAL ARCH CHAPTER OF RHODE ISLAND, the date 1798 at the bottom. Bronze. Size 21. One in gold was struck for presentation to the Grand High Priest at the time. The die of the reverse shows a slight crack near the capital of the left pillar. Worn with a scarlet ribbon, the color of the grade.¹

W. T. R. M.

[To be continued.]

MEDALS OF THE GRAND ARMY.

II.

Editors of the Journal:

I SEND additional descriptions of Grand Army Medals, most of which were struck in connection with the National Encampments, deferring for a time an account of the Relief Corps medals mentioned in the April number of the *Journal*.

Obverse, The arms of the State of Maine,—a pine-tree with a stag lodged at its base; supporters, dexter, a farmer, standing, with scythe, and a small sheaf behind his feet; sinister, a sailor, his hand resting on an anchor; below is a ribbon scroll with the word MAINE and G. A. R. beneath it, the central letter depressed below the line; crest, a radiant star of five points; on the lower rays a ribbon, diagonally, with the motto DIRIGO. Legend, NINETEENTH • ANNUAL • NATIONAL • ENCAMPMENT •. The die on some impressions shows a slight crack near the top. Reverse, A wreath of laurel, open at the top and tied with a bow of ribbon at the bottom, encloses the device of the Grand Army, as already described,—two soldiers clasping hands, etc., in a double circle which contains the usual legend as previously given, GRAND ARMY etc. Bronze. Size 20. Edge loop for ring, and ribbon attached to a clasp on which is PORTLAND 1885 on a sunken tablet filled with perpendicular lines.

For the visit of Post 2 of the Department of Pennsylvania to the Encampment at Boston, the members caused a medal to be struck, on the obverse of which was the device and legend of the G. A. R. in a circle, as on the preceding. Legend, two circular lines; the outer circle has 24TH NATIONAL ENCAMPMENT G. A. R. • ★ • and the inner, BOSTON above, and AUGUST 13TH 1890. below. Reverse, A scroll or ribbon with the word POST over a large 2; the ends of the ribbon rest on a crescent-shaped scroll on which PHILADELPHIA. Bronze. Size 22. Edge loop for ring and ribbon. The clasp is oblong with BOSTON on a roughened tablet, which is surmounted by a semi-circle containing 1890 on a sunburst.

Another medal designed for use by individual members of the Grand Army who were delegates to the National Encampments, but which was not limited to any special locality, was struck on a planchet in the form of a key-stone. On the centre of the field is the device of the body,—the group of soldiers, children in the foreground, flags and Columbia, as on others described, but the circles and legend enclosed are omitted. At the top G. A. R.; in a semi-circular line over the group, DELEGATE FROM

¹ In the Lawrence collection.

with a five-pointed star above in the upper corners of the stone, and below the group, in two lines, the first curving upward, PENNSYLVANIA TO | NATIONAL ENCAMP^T. The reverse is plain. A planchet loop at the top for a ring. Copper. Greatest length 28, greatest width, 24. Worn with a clasp; one before me has SAN FRANCISCO on the bar, over which in a semi-circle, 1886; the bar is roughened and the semi-circle above has perpendicular lines.

C. P. N.

[To be continued.]

AN UNDESCRIPTED HARD TIMES TOKEN?

Editors of the Journal: —

I SEND you below a description of a Store Card or Token, in my possession, which I do not find mentioned in Mr. Low's recent Catalogue. The piece appeared in Woodward's Sale of the Levick Collection, May 26–29, 1884 (Lot 1738), under Massachusetts Store Cards, together with one of those struck after the style of the firm was changed in 1834; the latter appeared alone in Woodward's 69th Sale (Lot 800). The former at least seems to belong to the Hard Times Series by the time of its issue, which is shown by the old Boston Directories. In 1829 or earlier, the firm was Pilsbury & Milton; but from 1830 to 1834 Mr. Wm. H. Milton, for whom the piece was struck, was in business alone under that name, on the ground floor of Faneuil Hall. This fixes its date, for in that or the following year the firm name was changed to Milton & Co., Mr. Slocum being admitted; they retained the same location until 1845, when their address is given as Market Square. If the Milton piece is admitted, that for Milton & Co. may perhaps claim the same privilege, as it was struck between 1834 and 1845. I know nothing as to the rarity of either card, but it does not seem to appear very frequently in the Auction Sales; indeed I have noticed it but twice in the catalogues to which I have access (as cited above). The piece is probably well known to collectors of Store Cards; my chief object, however, is to show its probable right to be regarded as a "Hard Times Token." The description follows: —

Obverse, Legend, CLOTHS . CASSIMERES & VESTINGS . and at bottom, completing the circle BOSTON Within the legend the inscription in five lines, W^M. H. MILTON | MERCHANT . TAILOR | N^{OS} 4 & 6 | FANUEIL (*sic*) | HALL *Reverse*, Legend, FANUEIL (*sic*) HALL CLOTHES and at bottom, completing circle, WAREHOUSE. surrounding the inscription in six lines AN | EXTENSIVE | ASSORTMENT | OF FASHIONABLE | READY MADE | CLOTHING. Borders, an inner circle of small dots and an outer one of larger dots slightly serrated on the inner circumference. Copper. Size 18 A. S. nearly.

A. J. G.

The communication above affords an opportunity for some comments by the senior Editor of the *Journal* on the catalogue of "Hard Times Tokens," recently reprinted in pamphlet form by his associate in New York. A review of a work which first appeared in our own pages is hardly to be expected from the editor, and the remarks below are the unsolicited expression of the views of the writer on the work of his associate. It may be premised that a certain distinction exists between what are known as Store-cards, issued for advertising purposes, and Tokens struck for somewhat similar reasons, but which were also intended to be circulated as money. It is not always easy for the collector to draw the line between these classes, and this is especially true of the undated pieces, concerning which there may well be some difference of opinion.

Undoubtedly the Store-card described above was struck during the period covered by Mr. Low's catalogue, and in his recent Sale (June 23, Lot 363) he mentions *three* varieties of this very piece, the dies for which he believes were cut by engravers who supplied a large quantity of tokens for currency. Evidently he knew of the piece and intentionally excluded it. It is a common token, or rather card, of no great value, and therefore, we presume, is rarely catalogued separately; so that our correspondent might very easily have overlooked it. The reason for its exclusion seems not far to seek. In his list, it will be remembered, Mr. Low broadly classes the Tokens into "dated" and "undated." While he includes in the first class a number of political and satirical pieces which bear no date, yet the time of their issue is very closely fixed by the device or inscription they bear, together with the fact established by cotemporary evidence that they were used indifferently with Cents of the period as a circulating medium: and this we judge to be the reason why they are not placed among the "undated" Tokens. Of the latter, an inspection will show that they were struck, we believe without exception, to be used as currency, since they bear imitations of one or another die of U. S. Cents, Canadian coins, etc.

Of the dated "Merchants' Cards" of this period (Nos. 72 to 144), some are clearly shown by the obverse or reverse device to have been intended to circulate as Cents; others are mules of dies previously used for the same purpose, and presumably themselves intended for a similar end; while the remainder differ from "Store-cards" not described by Mr. Low, chiefly in the fact that they are combinations of advertisements with impressions from "stock dies" made by manufacturers of such pieces, expressly designed to be muled with the business cards of shop-keepers whose customers preferred metal tokens to the vile "shin-plasters" which were then so plentiful. No doubt Store-cards were often utilized in making change, to the profit of those who uttered them, and were for a time received without question in various places. The trivial cost of their manufacture made it easy for the merchant whose name they bore to substitute them for the cheaper fractional bill of paper, which, by the well-known law, had driven out good money. But where a piece does not clearly show that it was intended to take the place of a coin, either by its device or its date (as the card under notice), even when it is known to have been struck in the "Hard Times," Mr. Low seems to have regarded it merely as an advertisement, and deliberately excluded it. Such at least is our opinion, formed without consulting him, and we leave it to Mr. Low to make his own defence of his classification, if he thinks it necessary.

The "Hard Times" period was a remarkable one on many accounts, and is worthy of a careful study from the point of view of the political economist. Mr. Low's list is a valuable contribution to the numismatic and historical side of the case; the coinage, if we may so call it, was one of its singular phases, which finds a certain parallel in the British Tokens of the last century. That he has omitted nothing, we do not understand he claims; but that he has given a very careful and exhaustive study to these pieces is evident from the fact that the number he now describes has increased from 83 in 1886 to 164 in 1900.

M.

MINOR COINS OUTSTANDING.

THE Director of the Mint, in answering an inquiry, states that there are \$16,628,323 of five-cent pieces and \$9,952,892 of one-cent pieces outstanding. This gives an idea of the enormous number of these little coins necessary to transact the business of the country. Since the coinage of these little pieces began, the total value of the numbers that have been coined is, of five-cent pieces, \$17,991,298; one-cent bronze, \$10,072,316. While these coins are given as outstanding, it is impossible for the Mint Bureau to estimate the number lost, destroyed, not in circulation, etc.

NOTES AND QUERIES.

EFFIGIES OF CHRIST ON MEDALS.

THE appearance of medals, evidently of great antiquity, which bear a likeness of the Saviour with Hebrew legends, has puzzled numismatists to explain their origin. Some of these are of German manufacture and of medieval times, while others are clearly of greater age. We learn from M. Blanchet that some light on the problem has been furnished in a communication to the French Society of Antiquaries, at their meeting, 18 April last, by M. Mowat, who called attention to a passage in Jobert's *La science des médailles* (1692, p. 165), which has apparently escaped the notice of students of these pieces: this connects them with the devotional Byzantine medals, struck by order of the Emperor John I, Zimisces (A. D. 963-975).

PATTERN PIECES.

IT is very desirable that some competent authority should complete an accurate catalogue of the Pattern Pieces of the issues of the National Mint. Whether the records of the mint would furnish the necessary information may be doubtful, but the authorities would confer a favor on American collectors if such a list could be incorporated in one of their Annual Reports. The late Mr. R. C. Davis made a partial list, and according to Eckfeldt and Dubois, the Washington Cents of 1791-2 were patterns. It is my opinion, however, that these were really English Tokens of the Conder period. Some would consider the so-called Martha Washington pieces as patterns. May we not hope for a reliable list, which should be at least accurate, so far as may be.

E. J. C.

EARLY MINT PROOFS.

IN answer to a query in the April number of the *Journal*, I reply, the earliest proofs yet discovered are the half dime of 1794 and a copper dollar (pattern) of 1794, both in the Benjamin Haines sale catalogue, Jan. 19-23, 1863. Proofs exist of the following: 1796 quarter dollar and 1797 cent, both in the collection of Mr. Charles Steigerwalt, Lancaster, Pa.

C.

OBITUARY.

EDWARD MARIS, M. D.

THE death of Dr. Maris, which occurred on Wednesday, 13 June, ultimo, will be greatly regretted by a large number of American collectors, especially those interested in the copper coinage of the United States and the local issues of the Colonies before the establishment of the National Mint. For many years he has been regarded as one of the highest authorities in that department, and his acquaintance and correspondence with those interested in this branch of American numismatics was very extensive. To such the announcement of his departure will come as a personal bereavement, for his knowledge of the numerous varieties of Cents, National and Colonial, his familiarity with their differing dies, and his exhaustive study of the whole subject, had caused his opinion to be frequently sought, while his readiness to respond to all inquirers and his genial courtesy had won the friendship of many who never grasped his hand.

He was born at "Woodside," near Chester, Penna., in 1832, the son of Jesse J. Maris and Mary West, a grandniece of Benjamin West, the distinguished American artist. After completing his studies at the Friends' Boarding School in Westtown, Chester County, he was for a time an instructor in mathematics at Haverford College, and then entered Jefferson Medical College, where he graduated about 1855. He

passed his life in the successful practice of his profession, but found time in the midst of its many cares for much work on philanthropic and educational lines, and sought recreation in numismatic study. He began his collection soon after engaging in practice, as many others have done, by the effort to complete a set of the U. S. Cents, and then of the national coinage; the interest thus aroused led him later to a special study of ancient coins, historical medals, etc.

His first contribution to the literature of the science was his well-known work on the Cents of 1794, still regarded as a high authority; he followed this by a monograph on the Coins of New Jersey, and his collection of the numerous varieties was one of the most complete ever gathered, while his happy choice of descriptive terms to distinguish the differing busts which they bear has been generally accepted by those who have followed in his steps.

In 1866 he disposed of these and most of his Colonials and pattern pieces, at a sale which is still remembered for the rare coins it contained,—among them a unique *Immunis Columbia*, an *Immune Columbia* of which but two were known, a silver “Franklin,” also unique, and an extremely rare *Inimica Tyrannis*, with others of hardly less interest.

Since the dispersal of that collection he has acquired one of probably no less interest in the direction of ancient and foreign coins, as already indicated, many of them in superb condition, together with a large variety of rare historical medals, and a very complete set of Colonial and State notes. It is to be regretted that such a collection—the result of forty years of assiduous labor—should be scattered, but such, we fear, will be its fate. We could wish it might be made the nucleus of some State or National Cabinet, but the time for that does not seem to have arrived.

M.

JEAN PIETER SIX.

THE death of M. Six, the eminent numismatist of Holland, which occurred nearly a year since, has not been hitherto noted in our pages, for the reason that we have been hoping to find in some of our foreign contemporaries that information regarding his life and labors which was not accessible to an American editor, so widely scattered were his writings. In the last number of the *Revue Numismatique* (*deuxieme trimestre 1900*), published under direction of members of the “Société Française de Numismatique,” M. E. Babelon, one of its editors, has an admirable tribute to his memory, from which we take the following facts:—

JEAN PIETER SIX was born at Hilligom, 6 November, 1824, and died on his estate, Hilversum, near Amsterdam, 17 July, 1899, aged nearly 75. Lovers of numismatics, particularly the students of ancient coins, will feel a profound regret at the death of their learned associate, while those who were privileged to know his obliging spirit and his great disinterestedness will feel a deeper grief in their loss.

He was of an old Cambray family, and one of his ancestors was on intimate terms with Rembrandt, who painted a famous mural portrait of his friend, which still remains in the possession of his descendants. The family residence in Amsterdam was renowned for its pictures, which were freely shown to visitors. M. Babelon notes an interesting incident of a visit to this gallery. He had been admiring the Rembrandt and other paintings, and, as he was taking his departure, sent his card to the master of the house, who hastened to greet him, and, taking his arm, led him to the private library and showed him a large collection of pieces lying on the table, which

he was at that very hour studying, to justify, to combat, or to qualify M. Babelon's lectures and classification of the coins of the Persian Achéménides. The discussion was long and interesting to both, and they parted, little thinking it was their last meeting.

With a memory well stored with the classics, and an acute and critical taste, he studied the science of coins for its own sake, conducting an active correspondence with his co-laborers in various lands, and giving the results of his own investigations with the greatest willingness and liberality. He began the collection of Greek and Roman coins in 1846, and these pieces formed the principal subject of his study to the close of his life. As early as 1852 he began to contribute to numismatic periodicals, usually writing in his native tongue, but after 1859 his work was mostly given to the press in French. In 1855 he published a catalogue of the Greek and Roman medals in the Royal Institute of Holland, successfully accomplishing assignments of pieces and the reading of legends in many instances where generations of students had previously failed. Coins with Phenician, Cypriote, Aramaean, Lycian and Pamphylian legends form the subject of many of his learned papers; and even in conjectures as to their interpretation, which seem to some of extreme temerity, it is impossible not to admire the penetration and profound erudition of their author. His writings have appeared at intervals, for more than twenty years, in the *Numismatic Chronicle*, London; and in the *Revue Numismatique* (Paris), the *Annuaire* of the French Numismatic Society, and the *Zeitschrift für Numismatik* many elaborate essays will be found, from 1882 until a short time before his death: his last published paper was on the type of Jocastos on coins of Rhegium, in the *Chronicle*. We learn that his son, who has inherited his tastes, and is already distinguished as an archaeologist, is to prepare a biography of his father, with a bibliography of his works. M.

EDITORIAL.

THE BALTIMORE PENNY.

IN addition to what has been said of the Baltimore Penny in copper, on a preceding page, we observe that although Oldmixon (1708) says that there was a Mint in Maryland "to Coin Money, but it never was made much use of," this statement is not accepted as true by numismatists, and Crosby, in his Early Coins, shows from "State Papers, London, cvii, p. 646," that the silver coins were struck in England, in 1659, and that the Mint officials brought the matter to the attention of the Government, who ordered the arrest of Lord Baltimore. He further remarks that "a coinage of copper seems also to have been intended, . . . although we find no record referring to an issue of copper. . . . and from the fact that but a single specimen is known, no large amount of it could have been put in circulation." He gives a cut of this Penny, which we have reason to think went to Mr. L. G. Parmelee, of Boston, from the Bushnell sale. The obverse is of the same design and very similar to that of the sixpence and has the same legend CÆCILIVS · D^{NS} : TERRÆ MARIÆ : &c. ♀; the reverse has a ducal coronet from which fly two pennants to the right, and the legend is DENARIVM : TERRÆ-MARIÆ ♀ Borders milled, edges plain. Size 13 A. S. There is a counterfeit or copy of this Penny, of which Crosby gives a photogravure; the latter can be distinguished by the variations in the legend, which has &c. and the letters ns after D have no line above them. Idler also issued a copy, with his name and business on the obverse surrounding the bust. It remains for some one to show the origin of the piece named by Mr. Christmas, and its legitimate character as one of the Maryland series.

A HANDBOOK OF BRITISH COINS.

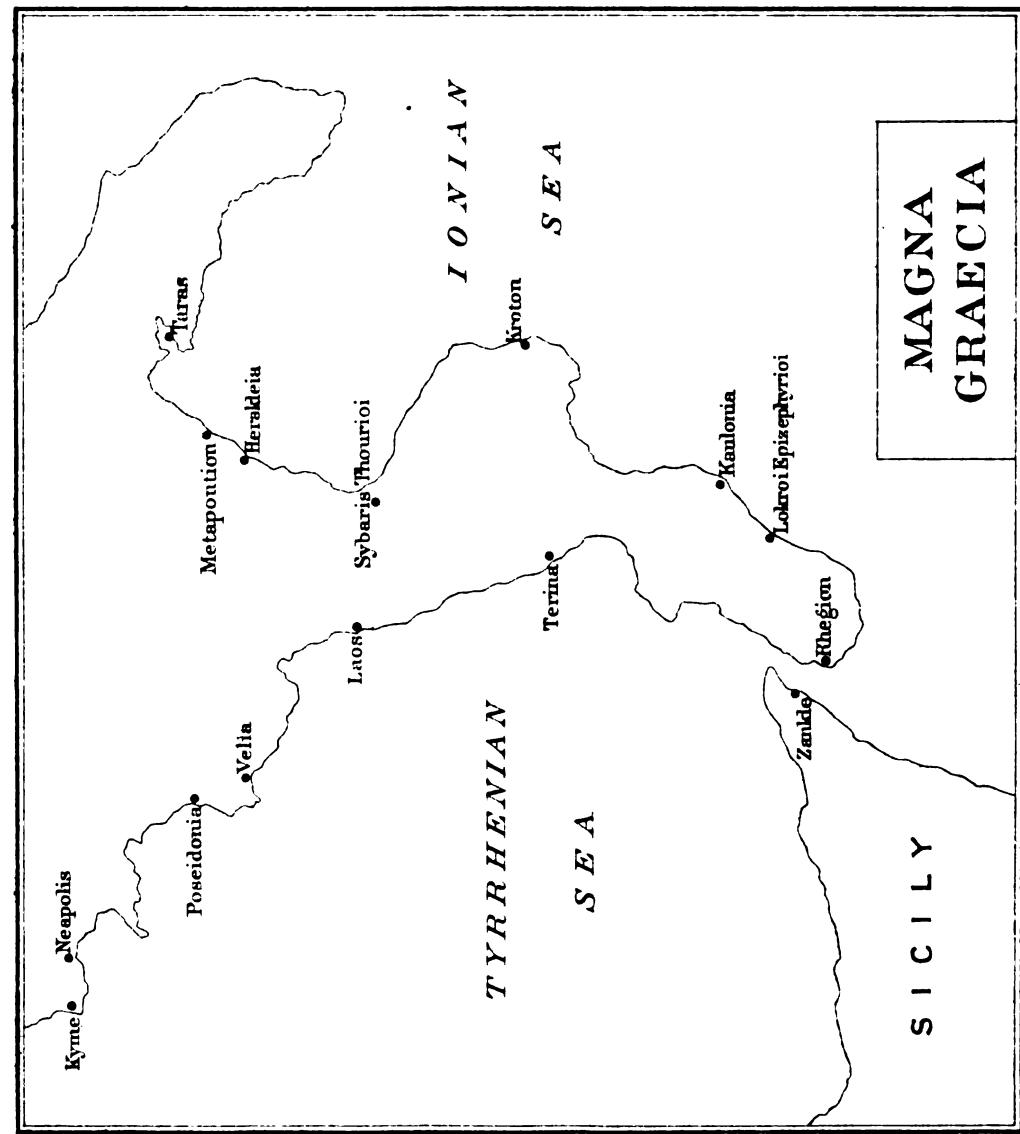
THERE are various treatises on the coinage of Great Britain and Ireland, more or less familiar to collectors and students, many of them valuable and exhaustive, and which will long continue to hold an authoritative place in numismatic libraries; but most of these will be superseded to a great extent, except as works of reference, by one which has lately been issued, the "Handbook of the Coins of Great Britain and Ireland in the British Museum." This is the work of Mr. Herbert A. Gruer, an eminent authority, whose connection with the Museum has given him admirable and exceptional opportunity for the work he has undertaken,—a work which requires minute and painful research, a ready and thorough familiarity with English history, and that capacity for deducing a judgment from conflicting theories which will be accepted as final, a power which comes only from patient and long-continued study. This Handbook, published in London in 1899, contains 272 octavo pages, with an Introduction of 64 pages and as many photogravure plates, and its contents win favor from the beginning.

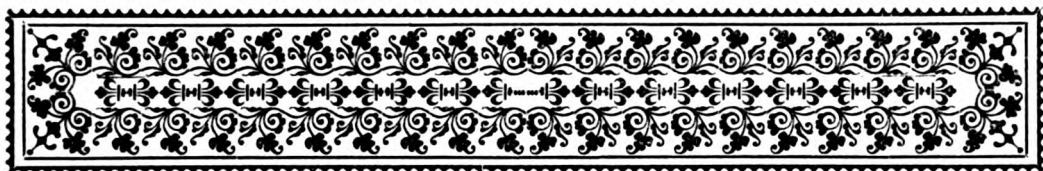
At the very outset, Mr. Gruer disclaims for his work that it is an exhaustive treatise on British coinage in general; it simply professes to be a guide to the study of the pieces in the British Museum; and this gives one indirectly a glimpse of the marvellous wealth of that institution in this department alone, not to speak of its other coin cabinets.

When one remembers the labor performed in the study, and the information given as the result of his researches into the coins of the early Britons, by Sir John Evans, D. C. L. (Pres. London Num. Soc.), to whose work reference was made in the last number of the *Journal*, it will readily be understood why Mr. Gruer contents himself, in his Introduction—which contains a *resume* of the characteristics of the various coinages which succeeded the Roman Conquest down to the present time, including Scottish and Irish coins—with a very brief reference to the earliest native British pieces. Taking up with care the Anglo-Saxon coinage, as shown in the issues of the various Kings of the Heptarchy and the early Bishops of York and Canterbury, and a less extended reference to the coins struck during the Danish occupation, Mr. Gruer discusses the origin of the various pieces which he describes, more particularly the penny, and examines the differences in their design, execution, etc., which followed the Norman Conquest. He comments on the gold pieces of Henry III, which were struck in 1257 or 1258, and were retired about a dozen years later. From that time for nearly a century onward, as is well known, the gold which circulated in the realm was almost entirely of foreign mintage. We should be glad, did our space permit, to comment at length on this excellent work, which fully maintains the reputation of its learned author. We can only further note the Appendices, which contain a list of mint-marks on English coins from Edward IV to Charles II, and a list of scriptural legends, etc., for which the medieval pieces were famous, and some of which have occasionally been noted in the *Journal*. The very copious Index leaves little to be desired. The price—only a guinea, we believe—brings it within the reasonable desires of every collector of these pieces, while its valuable information, much of which would be found with difficulty, if at all, in other accessible books on the subject, would seem to make it indispensable to those who wish to *know* their cabinets.

W. T. R. M.

DR. F. PARKES WEBER advises us of two typographic errors in his "Notes on Forgeries of the Period," printed in the last number of the *Journal*,—both occurring in the first paragraph on page 105, in the first line of which for "George III" it should read "George II (1728)," and in the third line, for "1820," the date should be "1821." As Dr. Weber's residence is in England, he was unable to examine the proof before printing, and the errors were of such a nature that an American proof-reader could hardly be expected to discover them, both of the pieces to which reference was made being exceptional, and also, we judge, of great rarity.





AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

VOL. XXXV.

BOSTON, OCTOBER, 1900.

No. 2.

ANCIENT GREEK COINS.

III. MAGNA GRAECIA.

BY FRANK SHERMAN BENSON.



N our introductory remarks a brief description was given of the primitive process employed by the Greeks in striking their coins; an interesting subject, the details of which may with advantage be again considered, in connection with the somewhat uncertain question of die-cutting. We saw that the obverse die was sunk into the face of an anvil, and the corresponding reverse die attached to the lower end of a bar of iron. Between these two dies a prepared piece of metal, or "blank," heated to redness, was placed; and repeated blows of a heavy hammer upon the upper end of the bar produced the finished coin. That this was their simple and uncertain method, modified by slight improvements in the course of centuries, seems clear.

But as to the tools and materials used in the production of these dies there still remains a certain amount of doubt, in spite of persevering research and clever conjecture.

Since the practice of gem engraving antedated by many centuries the invention of the cognate glyptic art of die-cutting, it is probable that the improvements gradually evolved in implements and technique of the former,

were speedily appropriated by workers in the sister branch. But in contrast to the hard, brittle stone which had to be laboriously engraved by the gem-expert, the material upon which the coin-artist exercised his skill was some soft, malleable metal, probably bronze. Its softness is shown by the facility with which dies seem to have been cut, and by the equal facility, unfortunately, with which they were injuriously affected by rough usage or action of the elements. There are many evidences of this peculiar liability to injury; such as, that no example of an ancient Greek coin-die has come down to us; that, in some otherwise well-preserved coins, there is a want of sharpness which can be only the result of a rapid wear of the die; that we also frequently find in coins defects due to corrosion or fracture of their dies; and that two coins from the same die so rarely appear that the few instances of such occurrence are always deemed worthy of note. Again, the many varieties of a single type from the hand of one artist, as well as certain issues of emergency show that ancient dies must have been produced with an ease and rapidity incomprehensible in our day, when the cutting of one die in the hardened steel may consume months. These old coin-engravers, however, from constant practice in this rapid production of dies doubtless acquired a wonderful facility; degenerating in some cases, it must be confessed, into carelessness and indifference.

If an Egyptian wall-painting be rightly interpreted, it seems certain that at an early date, centuries in fact before the appearance of coinage, the graver's wheel was in use among workers in gold, and inferentially among gem-engravers. This tool appears to have been, in principle, the same as at the present day. On a spindle there was mounted a minute copper disk, which moistened in a mixture of oil and diamond dust would when whirled with rapidity, speedily cut into gems, gold, or—after its adaptation (probably immediate) to the invention of coinage—with even greater ease into the soft metal used for dies. It is conjectured that with this wheel the design was roughly cut out, and that for the more minute and delicate work the jeweller's fixed point was used; in finishing with which the engraver removed all trace of the bosses produced by the coarser implement. Not always, however; for we have seen that on early coins hair is represented, after the archaic model of statuary, by clearly defined dots; while at a later period these bosses seem purposely left on the lettering of inscriptions.

A charming feature, which adds greatly to the interest of the coinages of Magna Graecia and Sicily—found moreover with one or two exceptions nowhere else in the Greek world—appears in the signatures which certain coin-engravers of the fine-art periods affixed to their compositions. This practice shows that in these western regions the artistic value and the importance of coins were fully appreciated; and that the State strove to encourage

artists of the highest ability and of established reputation to employ their talent in the production of a dignified and artistic coinage.

In the period of finest art these signatures were as a rule very minute and inconspicuous, being engraved, as we shall see, on the front of an amphyx, beneath a neck, on a dolphin's back, or on a tablet borne by a flying Nike. There was also a great diversity in the manner of writing the names. Sometimes one would appear in full, and again in abbreviated form; ΦΙΛΙΣΤΙΩΝ, ΦΙΛΙΣΤΙ and ΦΙ; EYMHNOY and EY; EYAINETO and EYAIN; sometimes a signature was written always at length, ΜΟΛΟΣΣΟΞ; or it was represented by the initial alone, as Φ, Π and Δ.

At a later period in Magna Graecia the artists seem to have increased the size of their signatures, now always abbreviated, and to have placed them in more prominent positions. This departure from accepted custom caused until within a short time a grave error in their interpretation. Throughout the Greek world in early days it was the usage for the civic magistrate ruling at the time of a fresh coinage to place thereon a personal symbol as his official signet. Later, by the fourth century, this was supplemented or replaced by the magistrate's name or initials; always in large letters and occupying a prominent position in the field. So that the entire class represented by ΦΙ and ΔΑΙ—referred to under Taras (No. 12) and Elea (No. 17)—was naturally supposed to consist of these magistrates' signatures. This was the accepted explanation until the appearance, in 1889, of the *Horsemen of Tarentum*, in which Mr. Evans demonstrated by an analysis of the similar styles prevailing on coins having the same signature, that these Magna Graecian initials must be those of die-sinkers. This strange innovation is explained by the theory that these die-sinkers were also private moneyers, and that they thus boldly placed on record their full responsibility for the fineness and accurate weight of the coin.

Admitting only the signatures which are indisputably those of engravers, we find less than fifty in all. The minuteness and delicacy of many of these names during the best art-periods show that the workmen must have been gifted with keen, trained vision, and accustomed probably from youth to working in the restricted and difficult field afforded by a coin-die or a gem. For, as has been pointed out, die-sinkers were often also gem-engravers; and we may consider the rarity (actual and comparative) of an artist's signature on a gem as additional evidence that the position of die-engraver was recognized by the State as a branch of its official life.

While certain of these artists confined their work to a single city, as ΕΥΚΛΕΙΔΑΞ at Syracuse, occasionally an enterprising engraver of wide repute would extend the field of his activity; as for instance Φ, whose charming and characteristic compositions appear at Thourioi, Terina, Elea and adjacent towns.

Unfortunately no mention of a die-engraver is made by any writer of antiquity, so that the details usually afforded by history regarding an artist, such as the date, place, and duration of his artistic career, must all be supplied from a comparative analysis of such examples of his work as have survived. It will be interesting however to examine the various signatures as they appear, with their aid to group the artists into schools of similar or widely divergent styles, and to consider such general information regarding them as it has been possible to collect, or to infer.

The coins shown on Plate III illustrate the four art-periods which succeeded the archaic; and exemplify the rise, the glory, and the decline of the art.

KROTON (BRUTTII).

24. Stater, wt. 123 grs. B. C. 480-420. (Pl. III : 1.) Obv. Eagle, standing to right, and flapping his wings. Rev. ΚΡΟ Tripod; on left, laurel-leaf.

(From the Bunbury sale.)

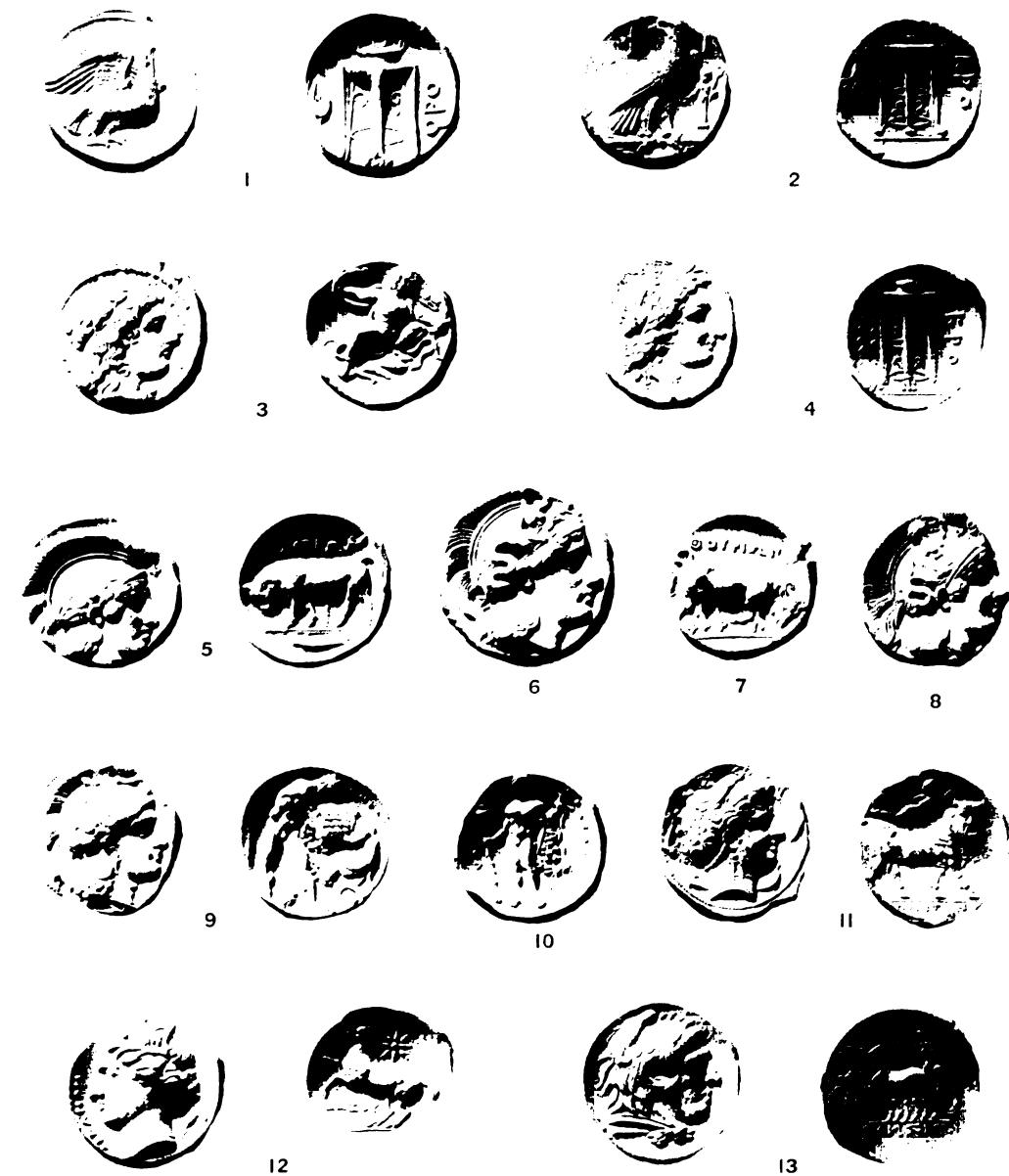
Again we have, as in our incuse Krotoniate example (Pl. I : 4), the bird of Zeus, the familiar of Pythagoras; but now presented in a charming attitude of easy activity which marks a wonderful advance in technical skill. The spirited nature of this type, as well as the strong, simple, dignified treatment of the tripod, show that our example must be a product of the closing years of the transitional period; shortly before the substitution, in inscriptions, of Κ for the archaic Κ,—a change which at Kroton took place toward the end of the fifth century. The laurel-leaf supplements the tripod in its constant symbolism of the protecting Apollo.

KROTON (BRUTTII).

25. Stater, wt. 102 grs. B. C. 420-390. (Pl. III : 2.) Obv. Eagle with head turned back, standing to right on thunderbolt; on right, terminal figure of Hermes; magistrate's initials ΦΙ. Rev. ΚΡΟ Tripod, crowned by flying Nike on left.

(From the Evans sale.)

In the small accessory type of this obverse we first meet with an example of the well-known Hermai. These were representations of the god Hermes, who was portrayed in early times simply by a rough, square block or column of stone, surmounted by a head. Such rude shapes, later, under the influence of a universal art-progression, imitated, first vaguely then with greater likeness, the human form; until finally they became as in the present instance draped but complete statues of the god; always preserving however a marked degree of archaic stiffness reminiscent of their primitive origin. Our coin shows Hermes bearing in one hand his heraldic staff, and in the other a patera of sacrifice.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

The deeply religious nature of the Greek was displayed in every act, public and private; so that we need feel no surprise at learning that these symbolic statues of Hermes were familiar features, whether of the cities, where they stood at the doors of temples, tombs, and houses; or of the country, where they defined the boundaries of States and private properties, marked the position of cross roads, and at times formed whole avenues. "The religious feeling of the Greeks considered the god to be planted or domiciliated where his statue stood, so that the companionship, sympathy and guardianship of Hermes" were ever-present, beneficent influences.

The strength of this feeling of religious veneration finds its clearest expression in the unexampled horror and dismay spread throughout Athens by the wholesale and mysterious mutilation of the city's Hermai, on the eve of her first expedition against Syracuse. The disasters and humiliations arising from that war seemed to the conscience-stricken Athenians a cruel but just Nemesis, inspired by this deity, outraged, indignant, and at last hopelessly implacable, as it became apparent how futile were to be all their strenuous and long-continued efforts to discover and punish the perpetrators of the sacrilege.

M. Sambon sees in each detail of this coin,—the war-like eagle standing in menacing attitude on the devastating thunderbolt of Zeus, the Hermes pouring forth a propitiatory libation, and the floating Nike, who crowns, through his tripod-symbol, the sun-god Apollo victorious over the serpent Python—a foreshadowing of the fierce struggle for independence which, as our next coin will show us, was to come to the Krotoniates, so soon, and with so disastrous a termination.

KROTON (BRUTTI).

26. Stater, wt. 120 grs. B. C. 390. (Pl. III: 3.) Obv. ΚΡΟΤΩΝΙΑΤΑΣ Head of Apollo to right, laureate, hair long and flowing. Rev. Infant Herakles, naked, seated on rock, facing, and strangling two serpents.

The reverse group, originating at Thebes about fifty years before this date, probably in its inception depicted simply another action in the life of the great Theban hero, who furnished so many grand types for the coinage of his reputed birthplace. When, however, about 395 B. C. two great Hellenic alliances were concluded,—both directed against the unbearable oppression of Spartan rule,—one in Greece, between Thebes, Athens, Corinth, and Argos, the other in Asia between certain Greek cities of the mainland and islands; each adopted this coin-type, seemingly so appropriate in its symbolism "of the victory of light over darkness, of good over evil, and of free and united Hellas over barbarism and tyranny."

Thus, when a few years later Kroton headed a confederation of Italiot cities seeking mutual protection against the threatened encroachments of

Syracusan Dionysios on the one hand and the Lucanians on the other, it must have seemed of good omen that the coins issued by the leading city should bear a type which recalled such marked triumphs of right over might, of freedom over despotism. Such high hopes were, unfortunately, not destined for fulfillment, and the crushing defeat of the allied forces in 388 B. C. by Dionysios, placed at the tyrant's mercy Kroton as well as most of the Greek cities of Bruttii.

The head of Apollo now makes its first appearance on the Krotoniate coinage, either in place of or in conjunction with his symbol the tripod. Our obverse gives a noble example of the almost effeminate type with flowing hair.

KROTON (BRUTTII).

27. Stater, wt. 107 grs. B. C. 370-330. (Pl. III : 4.) Obv. Head of Apollo to right, laureate; hair long and flowing. Rev. KPO Tripod ornamented; on left, branch of laurel, filleted.

For twelve years after this capture Kroton is said to have been kept in subjection by a garrison of Dionysios, under whose despotic rule the city struck no coins. When at his death, a restored independence enabled it to enjoy again the right of coinage, the old types were revived; but now showing a soft delicacy and a complex ornativeness, which clearly prefigure the weakness of decline.

THOURIOI (LUCANIA).

28. Stater, wt. 122 grs. B. C. 420-390. (Pl. III : 5.) Obv. Head of Pallas to right, wearing crested Athenian helmet, ornamented with olive-wreath; artist's signature Φ . Rev. ΘΟΥΡΙΩΝ Bull walking to left, with head lowered; beneath, bird standing to left with spread wings; in exergue, tunny-fish to left.

The coinage of Thourioi while not historically interesting is of the highest value when considered from an artistic standpoint. The mother-city, Athens, for reasons of commercial expediency, as will appear in a future paper, issued,—down to 322 B. C., the end of the civic coinage of “the old style”—series after series of coins totally deficient in artistic merit; and preserving, in their reproduction of the primitive types (obverse, head of Pallas Athene) the stiff, rude, harsh, although later somewhat conventionalized, characteristics of the archaic period.

Among the Athenian colonists of Thourioi, there were doubtless many gem and coin-engravers, whose first task would be the production of a suitable coinage for the new foundation; and who, hampered by no such restraints as at Athens, could here give free rein to their artistic instincts and sensibilities, trained and stimulated by long dwelling in the shadow of the transcendent art-products of “the ornament and the eye of Hellas.” Nor

can these coin-artists be said to have proved unworthy of even such lofty influences and inspirations. The prototypal head of Pallas on the Athenian coin, with staring eye, rope-like locks, and antiquated features; with in fact all the failings of a pronounced and intentional archaism, becomes transformed into a strong, pure, clear-featured divine likeness of Pallas Athene the virgin goddess, most suitably protected by the graceful, well-proportioned helmet of her peculiar city.

The reverse type is one of those examples of the fitness with which the details of an entire design were made to harmonize. The name Thourioi was derived from some copious springs which gushed forth on the city's site; and the butting bull, *βοῦς θούριος*, was, in Magna Graecia and Sicily, a recognized symbol of rushing waters; which idea is still further conveyed by a fish swimming beneath, so charmingly adapted to the exergue by its upward curving shape.

The artist who signs himself Φ is one of the most familiar and charming of all the Italiot die-engravers, as well as one of the most prolific; specimens of his delicate, yet strong work appearing as has been already mentioned, at Terina, Herakleia and Elea, as well as at Thourioi.

THOURIOI (LUCANIA).

29. Distater, wt. 242 grs. B. C. 390-350. (Pl. III : 6.) Obv. Head of Pallas to right, wearing crested Athenian helmet, ornamented with Skylla; artist's signature $\Delta\lambda$.
 (From the Hobart Smith sale.)

30. Stater, wt. 121 grs. B. C. 420-390. (Pl. III : 7.) Rev. ΘΟΥΡΙΩΝ Bull butting to right; in exergue, tunny-fish to right; artist's signature $\Phi\gamma\gamma$.
 (From the Bunbury sale.)

31. Stater, wt. 119 grs. B. C. 390-350. (Pl. III : 8.) Obv. Similar to No. 29; but artist's signature E .
 (From the Montagu sale.)

These heads exemplify the increasing ornativeness characteristic of the fine-art periods, while the figure of Skylla seems peculiarly appropriate for the helmet decoration; both as illustrating an Italian myth, localized on the shore of the near-by Sicilian Strait, and as filling most pleasingly by its irregular shape the plain, rounded side of the helmet.

But even in this composition the intense love of beauty innate in the Greek shows itself. Homer's vivid and terrifying description of the loathsome monster who seized the unhappy companions of Odysseus, would have touched a sympathetic chord in the imagination of a Mediaeval or Renaissance artist, and have inspired a creation of horror and repugnance, while one can easily imagine the conscientious pains which would be devoted to the congenial task—if such were by chance suggested to him—by a designer

of the far East, of China or Japan, whose traditional ideal seems the most startling and awe-inspiring grotesque. How different the Greek! In his distaste for ugliness our die-engraver has subdued the horrible features, softened the repellent details, and emphasizing only the beauteous head and shape which had unfortunately aroused Kirke's jealous rage, has completed the subject with a figure of winding, dentate-edged curves, designed apparently only with the object of substituting a more ornate decoration for the simple olive-wreath of a severer art-period.

The bull on this reverse is distinctly later than the preceding one, displaying greater elaboration in treatment, and far more action. The signature ΦPY , it is conjectured by Mr. R. S. Poole, is thus written to distinguish this artist from his contemporary who signs Φ . Nor can ΦPY be identified with $\Phi\text{PY}\Gamma\text{I}\Lambda\text{LO}\xi$ of Syracuse, who is somewhat later, and whose style it will be seen shows far more simple severity.

HERAKLEIA (LUCANIA).

32. Stater, wt. 117 grs. B. C. 380-300. (Pl. III: 9) Obv. Head of Pallas to right, wearing crested Athenian helmet ornamented with Skylla. Rev. HPAKΛH Herakles naked, standing to right, strangling lion; behind, club; between legs of Herakles, owl facing; artist's signature KAΛ .

(From the Montagu sale.)

33. Stater, wt. 122 grs. B. C. 380-300. (Pl. III: 10.) Rev. HPAKΛHIΩN Herakles naked, standing facing, holding club, strung bow, arrow, and lion's skin; on left, one-handled vase, and artist's signature AOA .

This city, a joint colony, as has been shown, of Thourioi and Taras in 432 B. C., rapidly assumed great importance owing to the influential position it occupied for nearly a century, as the seat of the general assembly of the Greek States of Italy. A natural choice for the obverse type of its artistic and copious coinage was the head of the Athenian Pallas, as adopted and transfigured by the mother-city Thourioi, with whose charming coins we are now familiar. Equally spontaneous is the presence, on the reverse, of the eponymous hero Herakles, either engaged in one of his most arduous labors, the strangling of the Nemean lion; or bearing the skin of this defeated antagonist, together with his own peculiar symbols. The agonistic group is a superb composition, and must have been the work of a skillful gem-engraver, as evidenced not only by the power and symmetry of the design, but also by the minute and careful treatment of the muscles and general details. Special attention should also be paid to the gem-like sharpness and wonderful preservation of the pendent lion's skin on the second reverse; each individual claw being clearly distinguishable, as well as the difference between the fore and hind paws.

NEAPOLIS (CAMPANIA).

34. Didrachm, wt. 115 grs. B. C. 340-268. (Pl. III: 11.) Obv. Head of nymph to right, diademed, wearing earring and necklace; around, four dolphins. Rev. (NEO)ΠΟΛΙΤΩΝ Man-headed bull to right, crowned by winged Nike.

(From the Bunbury sale.)

This flourishing and prosperous city in spite of its comparatively early absorption by the Romans, remained distinctively Greek, and seems to have been characterized by the same noisy, active, turbulent life, and to have displayed the same sharp contrasts of luxury and squalor, of wealth and poverty, as distinguish its descendant, the modern Naples. The Neapolitan coinage was copious; its obverse type being doubtfully interpreted, either as the head of the Siren Parthenope, the local goddess; or as that of Dia-Hebe, bride of the Dionysos Hebon whose embodiment as a man-headed bull forms the reverse type; and whose worship in this guise throughout South Italy has been alluded to already under the coin of Laos (Pl. I: 8). The constant presence of this peculiarly Campanian deity on the coinage of the greatest Campanian city was most appropriate; while his crowning by Nike probably symbolized the power and prosperity of Neapolis under the divine guidance.

This obverse is also of interest in one unusual particular, being an evident reproduction, slightly modified to accord with its fresh character, of the celebrated Syracusan Persephone-head by Euainetos; the influence of that admitted master-piece of the art of die-engraving,—as we shall see when delighting in the numismatic splendors of Dionysios' reign,—extended far and wide, not only into Italy, but also into many parts of old Greece. The four dolphins, emblematic, on the prototype, of the sea-encircled island of Ortygia, the early foundation of Syracuse, have less fitness on a Neapolitan coin, and must here be considered simply as symbolic of a maritime situation.

A close examination of this coin will show two projections on opposite sides of the edge. These are valuable indications of the methods of producing blanks or *flans* for impression by the dies. The molten metal was poured into a series of moulds connected by narrow channels, in arrangement probably similar to our old fashioned bullet-moulds; and the chain of blanks when cool was simply broken up without any attempt being made to remove the channel marks. Such indications of casting are even more frequent on Sicilian coins than on those of Magna Graecia.

ARPI (APULIA).

35. Didrachm, wt. 109 grs. B. C. 217-213. (Pl. III: 12.) Obv. ΑΡΠΑΝΩΝ Head of Persephone to left, wearing wreath of barley, earring and necklace; behind, ear of barley. Rev. Free horse prancing to left; above, star; magistrate's name ΔΑΞΟΥ.

(From the Montagu sale.)

Livy, in the twenty-fourth book of his history, gives us a graphic story of the adventures of one Altinius Daxus, chief magistrate of Arpi during the Second Punic War, when this city was near the centre of military operations in Lower Italy. After the overwhelming defeat of the Romans at the battle of Cannae, Daxus, who is of course the magistrate of our coin, betrayed his city to Hannibal; of which act he seems to have repented, when a year or so later (B. C. 214) the success of the Roman cause appeared assured.

"To this (the Roman) camp came Altinius Daxus of Arpi privately and by night—with a promise that if he should receive a reward for it he would engage to betray Arpi to them." In spite of the natural distrust inspired by such two-fold treason, his offer was accepted. Arpi was captured, partly by this treachery, partly by storm; the family of Altinius were by Hannibal in revenge burned alive; and the wretched traitor himself was kept in captivity by the Romans.

This obverse shows us another imitation of the Euainetos head, but now degraded into a weak and slavish copy of the great original.

The bridleless horse always symbolized freedom; perhaps in this case the removal of the Roman yoke, which was to be brought about by the alliance with Hannibal.

TEANUM SIDICINUM (CAMPANIA).

36. Didrachm, wt. 111 grs. B. C. 280–268. (Pl. III: 13.) Obv. Head of young Herakles to right, wearing lion's skin; beneath, club. Rev. DUNAIT (in Oscan); Triga to left, driven by winged Nike; horses galloping.

(From the Bunbury sale.)

This city probably issued no coins until after its alliance with Rome; the influence of which, so pernicious from an artistic standpoint, appears in the treatment of the reverse type.

The representation of a three-horse chariot is very rare. The third horse was fastened to the car by traces—the two yoke-horses being attached to the pole—and was intended to take the place of either of these latter which might be disabled in battle or by accident.

[To be continued.]

PRESIDENT W. A. P. MARTIN, late of the Imperial University at Pekin, China, writes to his son, Prof. Martin, of Trinity College, Hartford, Conn., that it is proposed to strike a medal to commemorate the siege of the legations by the Chinese officials, to be given to those who so long and gallantly defended themselves from June 1 to Aug. 13, 1900, against the inhuman attack on the ambassadors and their friends, among whom was President Martin. It is said that the inscription is to be MENE, TEKEL, UPHARSIN—eminently appropriate, if justice is dealt to the Empress and her advisers. For the device, we suggest that St. Michael, as the type of the Christian Powers, destroying the dragon, the well-known, and as recent history proves, well-chosen emblem of China, would be extremely appropriate.

E. J. C.

RECENT MEDALS ON THE DISCOVERY OF SOUTH AMERICA.

By the kindness of Mr. Calman, of the Scott Stamp and Coin Company, of New York, we have been allowed to examine a series of four finely executed medals in his cabinet, which have been recently struck to commemorate events connected with the discovery of Brazil (the fourth Centennial of which has occurred in 1900), and of certain landmarks in its subsequent history, dependent on that discovery, more especially relating to the exploration of the River Amazon and its great tributaries. These are all of bronze, and size 44, American scale: the obverse is the same on each, and honors Cabral, the first voyager who visited Brazil, whose memory has been honored by a fine medal published by M. Julius Meili, of Switzerland, which has already been described in the *Journal*.¹

Obverse. A half-length figure seated at a table and nearly facing; he wears a turban-shaped cap, slashed, and surmounted with an ostrich plume, a corselet, over which is a garment with full slashed sleeves above the elbow, and ruffles at the wrist; the face is bearded; in his left hand he holds a map, partly unrolled and resting on the table, on which he is using a pair of compasses held in his right hand. The field is surrounded by a narrow circle, in which is a wreath of laurel, two leaves and two berries alternating, a small star of five points at the top between the tips, and PARA' 1900 at the bottom, covering the conjunction of the branches. Outside is a wider circle in dead finish bearing the legend, ALMIRANTE PEDRO ALVARES CABRAL above, and below completing the circle, * DESCOBRIMENTO DO BRAZIL 22 DE ABRIL DE 1500 * (Admiral Pedro Alvarez Cabral—Discovery of Brazil, 22 April, 1500.)

Reverse. A sea view, with the bow, forecastle and masts of a ship, the foresail furled, at the left; the high stern and part of another ship at the right, and a third ship with two sails on the main-mast spread, in the distance between the other two, all heading to the right, and a wave curling up in the foreground against the bow of the first ship. A narrow circle filled with small rosettes surrounds the field, outside of which on a deadened border is the legend, above, SANTA MARIA DE LA MAR DULCE and completing the circle, * VINCENTE YANEZ PINSON 1500 *

The name is that of the younger Pinzon, brother of Martin Alonzo, who commanded the *Pinta*, one of the little fleet which Columbus led over the ocean on his first voyage to the Western hemisphere. Vincente was the captain of the *Niña* on the same voyage. A few years later he explored a part of the coast of Brazil, and in January, 1500, discovered the embouchure of the Amazon.

Reverse. In the foreground a boat with ornamented and projecting prow is propelled by two vigorous rowers; standing in the bow is a soldier in armor, who holds in his right hand a forked pennon which bears a cross patee; his back is turned to the occupants, and he is looking towards a point of land

¹ See the issue for January, 1900.

which makes into the stream a little away on the right side of the boat; in the stern, not all of which appears, is a group of four figures; one of them in armor stands pointing to a native hut, the thatched roof of which is seen amid the trees on the shore; another is seated in the centre of the boat, and a part of his cloak falls over its side; the other two are soldiers holding pole-axes; not far away are two other boats approaching the shore, and in the distance is seen the bank of the river, covered with low trees. The field is surrounded by a narrow circle of dots and radial lines, outside of which is the legend, above, * NAPO * AMAZONAS * JURUA * and completing the circle, 1539 * GONÇALO PISARRO * PEDRO DE URСUA * 1560 *

On this we have the names of the Amazon and of two of its great affluents, the Napo,— which rises about 150 miles south-east of Quito, on the northern side of the volcano Cotopaxi, and after a course of 500 miles unites with the Amazon,— and the Jurua, which has its source in the mountains of Peru and flows north-easterly until it pours its waters into the Amazon. Gonzalo Pizarro was a brother of the conqueror of Peru, and the discoverer of the Napo. In the revolt against the Peruvian Viceroy Nuñez, he was the successful leader of the malcontents, but was defeated and slain by Gasca in 1548, and beheaded. Ursua was another of the explorers of that period.

Reverse. A broad river flowing between its banks; the further bank is covered with forest, out of which rises a single tall palm, and from the bank shown in the foreground rises the trunk, crowned with its broad leaves, of another; on the river are five canoes with Indians paddling to right, and two boats of Europeans, filled with rowers and officers, also moving to right; in the nearer boat the commander is seated in the stern, steering the boat by the tiller in his right hand, while his left is raised and points to the canoes beyond him; in the stern of the boat are a group of three officers and an Indian chief wearing a panache: the field is surrounded by a narrow circle of semi-ovate ornaments, outside of which, on a deadened circle, is the legend, above, DANIEL DE LA TOUCHE and below, separated by an ornament at either end, the remainder of the legend, PARA' — TOCANTINS — 1613

On this we find the name of the Para, a word signifying "the father of waters," the name originally given to the Amazon but afterwards employed to designate its southern arm or estuary, which receives the River Tocantins after its course, under that name, of 1,000 miles almost due north, and having at its embouchure a channel nearly eight miles in width.

Reverse. A group of nine figures of Europeans; two in the centre facing each other, a lance or pole-axe erect between them; over the head of the one on the left is a shield with the arms of Spain attached to a stake; behind him at the left, a soldier in armor holding a standard, its staff on the ground; behind the right central figure is a priest, in hat and robes; three soldiers in armor in the background between the central figures, the one on the left with hand uplifted, trees behind them; in the foreground are two sailors with oars in their left hands and their right uplifted as if saluting the others or cheer-

ing; at the left are two Indians partly shown, leaning forward and watching the proceedings, and on the water at the right, the bow of a ship. A narrow circle filled with serrated ornaments surrounds the field, outside of which, on a border like the preceding, is the legend, above, CONQUISTA DO AMAZONAS and completing the circle * 1637 PEDRO TEIXEIRA E BENTO DE OLIVEIRA 1639 *

The names on the last reverse allude to the Spanish officials who undertook to establish the claim of Philip IV to this territory, a short time before the successful revolt of the Portuguese against that prince. For nearly a century the Portuguese had asserted their right to Brazil, occupying as their chief city Bahia, said to be the finest harbor in America, on the Bay of All Saints which was discovered by Amerigo Vespucci in 1503, and Pernambuco. The rivalry between Holland and Spain for power in the new world, led, as is well known, to frequent conflicts between the two nations; in 1624 a Spanish fleet was defeated by the Dutch under Admiral L'Hermite, off the coast of Peru, and on the Brazilian coast they met another reverse from the Dutch fleet under Admiral Willens; in honor of these victories a medal (Betts 22) was struck in that year. In 1630 the Prince of Orange captured Pernambuco, an exploit celebrated on a second medal described by Betts (30), and by Van Loon (II: 190). The Spanish hold upon Brazil was brief, and the Portuguese resumed control, not without frequent troubles with the Dutch, who in 1637 took Fort Larrayal, a Portuguese stronghold; in January, 1640/1, a fleet from Holland, under Loos and Huygens, defeated the Spanish Admiral Mascarenhas, off Pariba, which is noted on still another medal (Van Loon, II: 247, Betts 38); the Dutch maintained their sovereignty until 1660, when they finally renounced their claims. These new medals are an interesting addition to the list of South American historic pieces.

MEDAL OF COLUMBIA UNIVERSITY, NEW YORK.

DIES have been engraved for the Prize Medal to be awarded at Columbia University, New York City, on a Foundation endowed by H. C. Bunner; it is to be given to the author of the best essay on an assigned subject of American literature, in a competition open to all candidates for a Columbia degree. The medal is to be struck in gold, and the design is the work of Mr. Charles Y. Harvey, of New York, a pupil of St. Gaudens. On the obverse is a representation of the quaint crown of old King's College (which later became Columbia), a cherished relic of colonial days which is still preserved in the Trustees' room, at the University. This is shown on the right centre of the field; it has three arches, and crosses patee between them; on the central arch are bosses, and the whole is surmounted by a large cross of a similar character to those on the circlet. At the right of the crown is an erect palm tree. Inscription on the left of the crown, • C^o LVMBIA • | • VNIVERSITY— | IN and at the right, • THE • CITY • F • | • NEW • YORK • Reverse, a youth, nude, kneeling to left, and turning the pages of an open volume: below the figure is a panel to receive the name of the successful competitor. Legend, • THE • H • C • BVNNER • and at the right, MEDAL, some of the letters partly concealed by the leaves of the book.

THE BIOGRAPHY OF THE DOLLAR.

By ROBERT SHIELLS.

Editors of the Journal: —

THE Dollar is a subject which is prominent in all our thoughts, though it may be scarce in our pockets. So eager are most of us in the chase for it, that few stop to think of the origin and history of the coin, or to speculate on where the name came from.

Sigismund, Emperor of Germany, had a wealthy vassal named Jasper Schlick, who discovered rich veins of silver on his Bohemian estate, known as Joachimsthal, or the Valley of St. Joachim. The last syllable of this name, pronounced with the "h" silent, is the German word for valley, and the key to the etymology of our Dollar. "Whosoever hath, to him shall be given," is an old assurance; so the already rich Jasper was made a Count, and in 1432 was given the right to coin money. He seems to have died without exercising this privilege to any great extent. He left no children, and the four grandsons of his brother developed the hidden wealth which they inherited. Silver became spoken of as "the fruit of the Thal," or valley. I have an old German crown which shows a mining group in full operation. The legend commends the workmen for their diligence in extracting "the Fruit of the Valley."

In 1517 the brothers began to coin pieces about an ounce in weight, which they styled Joachimsthaler Gueldengroschen. No community could long be expected to tolerate such an unwieldy name. The latter part was speedily discarded. The name of the saint soon followed, and Thaler alone was generally used. In 1526 Bohemia passed into the hands of Austria, under the Emperor Ferdinand I. In 1551 the term Thaler was officially used by him, and has held the field ever since.

A Tyrolese coin of 1484 is mentioned in foreign catalogues as a Thaler. This name was probably applied to it after the Bohemian valley pieces had become well known. Under Charles V, Emperor of Germany, King of Spain and Lord of Spanish America, 1520 to 1558, the German Thaler readily became the coin of the world. With slight changes of spelling, the word was adopted by the Teutonic countries of Europe, and soon spread into Scandinavia and the Netherlands — Thaler, Dalar, Daler, Daelder. The Italians softened it to Tallaro. The British settled down on "Dollar," which we perpetuate in America. In common phrase the word was often applied to the British crowns and the French five-franc pieces.

Though we speak readily of Spanish and Spanish-American Dollars, the word does not seem to have become domesticated in Spain, where the coin was known as a *Peso*, meaning "weight." Various names were prefixed to it, sometimes officially, as Species Daler and Rix Daler. Others referred to its devices, as the Lion Daler, Leg Daler, Croce Daler, etc. The last is a Belgian-Spanish Dollar, bearing a large St. Andrew's cross, which is supposed to have made it a special favorite in Scotland as early as 1612. Before that date the name had found a home even in Scotland. I have a Sword Dollar of James VI, 1569. His Thistle Dollar, 1579, has the bristling motto, "NEMO ME IMPUNE LACESSIT," said to have been suggested by George Buchanan. The supposition is doubtless correct that intimate commercial relations had made the word and the coin familiar in Scotland. The many Scotch cadets who, as soldiers of fortune, had followed Gustavus Adolphus and other Continental leaders, must also have brought home memories at least of the omnipresent Dollar.

In 1635 the Bishop of Moray was specially appointed by Charles I to search for and arrest all "forgers of false and counterfeit dollars." A later proclamation, in the same year, directed that "the coal maisters and salt maisters receive no payment for the price of their salt and coals in dollars after Martinmas next." I do not recollect many instances of the use of the word in my Scotch reading. An old book, 1694, referring to the Covenanters' troubles, mentions one Gilbert Elliot, a vexatious lawyer, as one "that has no charity nor discretion, for, if we were all made up of dollars, he would swallow us up. Pray God, Sirs, to keep our purses from that false loon Elliot." About the same date a scurrilous poem, addressed to Viscount Stair, describes his son as a lawyer

" That takes his brybes, but shame
Whose pleading and advyce not worth a groat,
Ten dollars earns."

The word may be used here as working into the measure of the line more smoothly than pounds or guineas.

And now, it may surprise many people to be told that the Dollar actually had "a local habitation and a name," of right, in the British coinage. During the French war the community was put to great straits for silver change. Various expedients were resorted to. Private firms, the Goldsmiths' Hall Company, and the Bank of England, issued silver Tokens of different designs and values. The most successful method was the following : by the frequent capture of Spanish galleons a large amount of Spanish-American Dollars had come into possession of the Government. As they were nearly of the size and value of the crown piece, they were restruck by Boulton & Watt, Birmingham, and made a legal tender. The obverse shows the king's bust, with the legend, GEORGIUS III DEI GRATIA REX. In the centre of an ellipse, on the reverse, is Britannia seated, holding a spear and an olive branch: on the upper border of the ellipse we read FIVE SHILLINGS, and below DOLLAR. On the outer border is BANK OF ENGLAND. In the exergue, 1804. I have one of these pieces which has been lightly struck, and the old Spanish letters can be traced under the new inscription. Holders of this coin have sometimes deceived themselves by believing it was the rare U. S. Dollar of that date. Another in my collection is perfect, and shows no signs of having been anything but a British Dollar. A million and a quarter of these Dollars were issued that year, and the amount was afterwards increased.

I have one more instance of the Scottish Dollar. I was educated at Dollar Academy, a somewhat celebrated seat of learning. I remember how the name used to puzzle and amuse our American visitors. They believed that the Scotch were fond of money, yet they did not think they would show it so openly as to stamp its name on their towns. They had heard of a Dollar hat, a Dollar newspaper, etc., etc. They had never heard of a Dollar Academy. The name of the village comes from the Gaelic, *Dail-aird*, i. e. the Meadow below the Height. Once more, the Thaler, the Daler, the Valley. The Valley of the Devon is beautiful enough to wear worthily the name of Dollar, and silver has been mined in the Ochill hills, which look down upon it.

I am a living example that the Scottish Dollar still circulates.

NEENAH, WIS., September 15th, 1900.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXV, p. 18.)

The following new medals belong under previous sections.

V. THE UNITED STATES. A. Personal.

Dr. James Read Chadwick (), of Boston. Founder of the Boston Medical Library.

1547. *Obverse.* Bust, to left. Above, and slightly at right: MD CCC XC VII (date of the modelling; the MD and xc are in monogram). Behind neck, in composite monogram: R E B(rooks). No inscription.

Reverse. Blank.

Bronze. Cast. 112. 175mm. Executed in 1898, at Paris.

1548. *Obverse.* As preceding.

Reverse. Blank.

Gold bronze. Shell. Cast. 26. 44mm. Executed in 1900, at Paris. But ten made. In my collection, the gift of Dr. Chadwick.

P. A. Surgeon Elisha Kent Kane, U. S. N. (1820-1857), of New York.

Besides Nos. 105-112 and 115, there are the following:

1549. *Obverse.* As that of Nos. 105-106. Head, above arctic scene. By G. H. Lovett.

Reverse. Within laurel and oak branches tied by ribbon: THE GREAT MEDAL OF HONOR | AWARDED | TO

Bronze. 32. 50mm. Communicated to me by Mr. Robert Sneider, of New York.

1550. *Obverse.* As that of preceding.

Reverse. As that of No. 112. Discovery of the polar sea. Tiffany & Co.

Bronze. 38. 60mm. Communicated by Mr. Sneider.

1551. *Obverse.* As reverse of the preceding. Arctic scene.

Reverse. Within laurel branches tied with ribbon: AWARDED TO

Bronze. 38. 60mm. Communicated by Mr. Sneider.

B. 3. Medical Societies.

National. American Medical Association.

Besides Nos. 165 and 166, there is now

1552. *Obverse.* The American eagle with shield, and motto: E PLURIBUS UNUM
Inscription: THE AMERICAN MEDICAL ASSOCIATION

Reverse. The staff of Aesculapius, with tablet for name of recipient. Above:
PRIZE FOR BEST ESSAY

Gold. Size of \$20 piece, but twice its thickness. *Journal of the American Medical Association*, 16 June, 1900, p. 1556.

New York. Medical Society of the Co. of N. Y.

1553. *Obverse.* Upon a platform pearlyed below, the N. Y. City shield, bearing two beavers, two bales of tobacco, and the sails of a windmill, supported by an Indian with bow and quiver, and a sailor with lead line. Behind, the bust of Aesculapius. Above, a serpent-entwined ring upheld by the Indian, and surmounted by an eagle. Upon a band hanging from the shield: ÆGRIS AUXILIUM | ET MANUS | POTENTES AD-HIBE(RE) Beneath: LOVETT (Robert, the elder.) Inscription: SOCIETAS MEDICA COMITATVS NOVI EBORACI | * 1806 *

Reverse. MISERIS SUCCURRERE DISCO¹ | AWARDED | TO | * | FOR THE | BEST ESSAY | UPON | * | BY THE | MEDICAL SOCIETY | OF THE | COUNTY OF NEW YORK.

Bronze. 36. 58mm. In my collection.

¹ The legend (Aeneid i: 630) appears upon No. 1274, the Townshend-Riverius token of 1615.

VI. GREAT BRITAIN. A. Personal.

Dr. James Anderson (1853-1893), of London.

1554. *Obverse.* Bust, spectacled, to left. Inscription, above: JAMES ANDERSON M. A., M. D., FRCP 1853-1893

Reverse. The University shield; below, upon a waving band: INITIUM SAPIENTIAE TIMOR DOMINI Inscription: UNIVERSITY OF ABERDEEN | · FOR EXCELLENCE IN CLINICAL MEDICINE ·

Gold. 24. 38mm. I owe photographs to Mr. P. J. Anderson, of the Aberdeen University Library.

Dr. James Matthews Duncan (1826-1890), of London.

Besides No. 637, there is

(638). *Obverse.* Within circle the University shield, without motto. Above it: UNIVERSITY OF ABERDEEN Inscription: MATTHEWS DUNCAN MEDAL IN OBSTETRICS | (rosette) · · (rosette).

Reverse. Circular field vacant. Inscription: 1899 (rosette) SESSION (rosette) 1900 | (rosette) · · (rosette)

Gold. 26. 42mm. I owe photographs to Mr. Anderson.

Dr. Alexander Jardine Lizars (), of Aberdeen.

1555. *Obverse.* Within circle the University shield. Below, upon plicated band: INITIUM SAPIENTIAE TIMOR DOMINI Inscription: UNIVERSITY OF ABERDEEN | — | LIZARS MEDAL IN ANATOMY —

Reverse. Blank.

Gold. 23. 37mm. I owe photographs to Mr. Anderson.

Dr. R. W. Reid (), of Aberdeen.

See the following.

Dr. John Struthers (), of Aberdeen.

1556. *Obverse.* Within heavily chased border: THE | STRUTHERS | MEDAL & PRIZE | IN | ANATOMY | ABERDEEN UNIVERSITY | 1897 (engraved) | AWARDED BY | R. W. REID | — | PROFESSOR

Reverse. Within heavy border of laurel leaves: GAINED BY | ALEXANDER LOW | M.A. — M.B. C.M. | 1897 (engraved?) | A. & J. S 150

Gold. Shield shaped. With guard and ring. 24 x 28. 39 x 46mm. I owe photographs to Mr. Anderson.

B. I. Medical Colleges.

Scotland. Aberdeen.

Besides Nos. 744 (Fife Jamieson), 759 (Wm. Keith), 795 (John Murray), and 814 (Peter Shepherd), there are Nos. 1554-6, as above.

The regular sequence is now resumed.

VII. HOLLAND. A. Personal. (*Continued.*)

Dr. Jerome David Gaubius (1705-1780), of Leyden.

1557. *Obverse.* Bust of Minerva, to left; upon breast, head of Medusa; helmet laureated and bearing keys, an owl upon point of the spear. Beneath: T. V. B. (Van Berckel) Inscription: ACADEMIA LUGDVNO-BATAV.

Reverse. A wreath, within which: LVDI SECVLARES. Inscription: HIERON . DAV . GAVBIO RECTORE III.

Silver. 24. 38mm. Rudolphi, p. 62, No. 261; Kluyskens, I, p. 346; *Ibid.*, Cat., p. 102, No. 44; Duisburg, p. 182, CCCCXC.

Hendrik Daniel Guyot (1753-1828), of Groningen. Founder of Institution for Deaf-Mutes.

1558. *Obverse.* Bust, to left. Upon shoulder: v d k (Van der Kellen). F. Inscription: HIJ PLANTTE — NEERLAND KWEEKTE (He planted. Netherland nourished) | (rosette) HENRI DANIEL GUYOT. (rosette).

Reverse. Within oak and ivy branches, tied by ribbon, and surmounted by radi-
ant sun : GOD GAF DEN WASDOM (the growth). | VIJFTIGJARIG | BESTAAN VAN HET | IN-
STITUUT | VOOR DOOFSTOMMEN | TE GRONINGEN | — | 1840

Silver, bronze. 26. 41mm. Kluyskens, I, p. 404; *Ibid.*, Cat., p. 99, No. 10; Dirks, No. 563; Nederlandsche Peningen, 1889, p. 481; Storer, *The Sanitarian*, October, 1890, No. 1552; Schulman, Arnhem Cat., p. 98, No. 30. Upon the fiftieth anniversary of the Asylum for Deaf-Mutes. In the Government and Disbrow collections, and my own.

1559. *Obverse.* As preceding.

Reverse. As preceding, save : HUNDERDJARIG, and 1890, and the dash omitted.
Beneath wreath : w. s(chamener).

Bronze. 26. 41mm. Storer, *loc. cit.*, No. 2092. In my collection.

1560. *Obverse.* Within a beaded oval, a shield with three St. Andrew's crosses perpendicularly (the arms of Amsterdam). Its central portion is of dark blue enamel ; the lateral portions red. Inscription, upon a radiated band : DOOFSTOMMEN VEREENIG-
ING Exergue : "GUYOT"

Reverse. Blank.

Silver. Oval, 15 x 17. 24 x 28mm. With loop, upon whose sides ♀ incused. The badge of an association of deaf mutes in Amsterdam. In my collection.

1561. *Obverse.* DOOFST : VEREEN | Guyot | Souvenir | AMSTERDAM (engraved)

Reverse. (rosette between laurel twigs) | Aan den Ht | M. Haag | 1887 (en-
graved)

Silver. 17. 28mm. Edges dentated. In my collection. See the preceding.

Dr. Jozef Lodewijk Huibert Haerten (1822—), of Utrecht.

1562. *Obverse.* Within beaded circle, bust to left. Beneath : J. P. M. MENGER .
F. No inscription.

Reverse. J. L. H. HAERTEN | MEDICO. DOCTISSIMO | HOC. AMICITIAE | ET. GRATI.
ANIMI. PIGNUS | J. G. PUTMAN | ARCHIEPISCOPO. ULTRAI | A. CONSIL. ET. DECAN | CIVIT.
INCIDI. CURAVIT | A. R. S. MDCCCLXXXIII | (rosette)

Bronze. 32. 50mm. Rüppell, 1877, p. 14; Storer, *loc. cit.*, No. 992. In the
Government collection, and my own.

Dr. David Calmans Z. Heilbron (1762-1847), of Amsterdam.

Obverse. Nude figure before landscape. Legend : OPTIME MERITUS Exergue :
SOCIET. SCIENT. HOLL. PRAEM.

Reverse. VIRO DOCTISSIMO D. HEILBRON PER DECEM LUSTRA SOCIO MDCCXLVI. (en-
graved)

Silver. 35. 55mm. Schulman Cat., Oct., 1891, No. 3750. In the Government
collection.

Dr. Jan Feddrik Helvetius (1625-1709), of The Hague. Physician to the Prince
of Orange.

1563. *Obverse.* Apollo, seated, with lyre in right hand and in the left the staff
of Aesculapius. Around his head a halo, above which the symbol of Mercury ; to
right those of the sun, moon, and Mars ; to left those of Jupiter, Venus, and Saturn.
Exergue : CITO TUTE ET JUCUNDE.

Reverse. HY HEEFT GENESEN EN IS GESTORVE OM GENESEN TE WERDEN | TER
ZALIGER GEDACHTENISSE VAN DEN HEERE JOHANNES FRIDERICUS HELVETIUS 'S LANDS
DOCTOR OVERLEDEN DEN 29 AUG. 1709. OUDT 80 JAEREN.

Silver, bronze. 30. 48mm. By J. Van Schaak. Rudolphi, p. 72, No. 302 ;
Kluyskens, I, p. 27; Duisburg, p. 179, CCCCLXXXIII. In the Brettauer collec-
tion.

Van Hende. See under Belgium.

1 As this medal is engraved I do not number it. His eminent collection, of the Life-Saving Society (Servans name also appears engraved, upon a medal in the Gov- dis Civibus), of Amsterdam.

Gerrit van Hoeven (1670-1693). Medical student at Leyden.

1564. *Obverse.* A tree, broken midway. Legend: DES EOODES KAGT, KOMT ONVERWAGT.

Reverse. GERHARD VAN HOEVEN MEDICYN CANDIDAT, GEBOOREN TOT BREMEN, DEN 26 AUGUSTI ANNO 1670. GESTORVEN TOT LEYDEN, DEN 23. MAEY ANNO 1693.

Silver. Cassel, Vollständiges Bremisches Münz-Cabinet, 1772, p. 248; Schulze, Deutsche Spruchweisheit auf Münzen, etc., *Archiv für das Studium der neueren Sprachen*, 1876, Band LVI, Heft I, p. 86; Rudolphi, p. 76, No. 320; Duisburg, p. 114, CCCV; Jungk, Die Bremische Münzen, 1875, p. 363, pl. 32, No. 12.

Dr. Hendrik Hooft (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

Dr. Jan Van Horne (1621-1670), of Leyden.

Obverse. A sarcophagus, supported by two angels. Above it, the family coat of arms. Upon its sides: Natus Amstelodami | Anno 1621. Primo Septb. | Denatus Leidæ A° 1670. | Quinto Januarii

Reverse. Within crossed laurel branches: MEMORIAE | Doctissimi et Celeberrimi Viri | D. IOANNIS VAN HORNE | dum viveret | M. D. Anatomēs et Chirurgiæ | Professoris Ordinarii | in Academiâ | Lugd. Batav.

Silver. Oval, 46 x 41. 72 x 64mm. Volcker Catalogue, No. 821. As this, though an universally accepted Dutch medical medal, is engraved throughout, I do not number it. I have impressions from Dr. Brettauer, of Trieste.

Ingenhousz. See under Great Britain.

Jacquin. See under Austria.

Jenner. Copper. By A. Bemme. See under England, No. 749.

Dr. Adriaen de Jonghe (1512-1575), of Middelburg.

1565. *Obverse.* Bust, to left. Beneath: SIMON F. Inscription: ADRIANUS IUNIUS.

Reverse. NATUS HORNAE AN. MDXII. OBIIT AN. MDLXXV.

Bronze. 30. 45mm. Rudolphi, p. 84, No. 349; Kluykens, II, p. 75; *Ibid.*, Cat., p. 101, No. 33; Duisburg, p. 177, CCCCLXXVI; *Ibid.*, Cat., No. 614. In the Government collection.

Dr. Jakob Lodewijk Coenraad Schroeder van der Kolk (1797-1862), of Utrecht. See under B. 2. Hospitals (Insane Asylum at Utrecht).

Dr. Theodoor Konerdingk (1611-).

1566. *Obverse.* Bust. Inscription: THEODORUS KONERDINGK. PH. ET MED. D. AETAT. 28 ANNO 1639. (engraved.)

Reverse. Blank.

Silver. 48. 80mm. Rudolphi, p. 87, No. 366; Kluykens, II, p. 116.¹

Dr. Jakob Baart de la Faille (-1867), of Groningen.

1567. *Obverse.* Bust, to left. Beneath shoulder, to right: v d k (Van der Kellen.) Inscription: IACOBO BAART DE LA FAILLE | VIRO CLARISSIMO | M. D. MDCCCXVII — XXIV MAII — MDCCCLXVII | AMICI.

Reverse. Laureated Aesculapius, with staff, extending chalice to a man seated upon the ground, and an erect woman with child in arms. In background, radiant sun and temple. Beneath, to right: I. P. M(enger). Legend: PER DECEM LVSTRA SEMPER VIGILANS.

Gold, silver, bronze. 42. 66mm.² Rüppell, *loc. cit.*, 1876, p. 59 and 1877, p. 10; *Revue belge de num.*, XXIII, 1867, p. 525, pl. XVII, No. 1; De La Faille Cat., Amsterdam, 1899, fig. on frontispiece; Schulman Cat., Arnhem, 1899, p. 95, No. 3; *Tijdschrift van het Nederlandsch Genootschap voor Munt- en Penningkunde*, 1900, p. 172, No. 90. In the Government collection and my own.

¹ Rudolphi describes also a similar medal with inscription: DOROTHEA ENGELBRECHTS AETAT. SUÆ 21 ANNO 1639. This he presumes to have been of Mrs. Konerdingk, and that both were upon occasion of their marriage.

² I have also the very beautiful medal of the Grand Lodge of the Netherlands, upon the marriage of Prince Frederick of Holland with Princess Louise of Prussia in 1825 (Marvin, Masonic medals, p. 27, No. 27, pl. V, fig. 20), with, upon the rim: B.: J : B : DE LA FAILLE. MDCCCLXV. (reversed.)

[To be continued.]

MEDALS OF THE GRAND ARMY.

[Continued from Vol. XXXV, page 27.]

III.

Editors of the Journal:—

ALTHOUGH the medals next to be described were not struck directly by the Grand Army of the Republic, they bear so close a connection with that body, that they seem to have a proper place here; for the "Woman's Relief Corps" has, ever since its organization in 1883, been recognized as a valued auxiliary to that body, engaged as it is in carrying out many of the objects for which the Grand Army was founded, and ministering, as women only can, to the needs of the widows and orphans of the men who served in the Civil War. Its National Conventions are annually held at the same time and place as those of the Grand Army. The first meeting was that at Denver, Col., in 1883, when Mrs. Florence Barker was elected President, and the name of the organization was adopted. It has been customary to choose the officers at or near the close of a Convention, and the ladies thus appointed serve until the close of the Convention of the following year, when their successors are elected; this explains why the delegates at the annual Conventions 1888-1898 wore medals bearing the portrait bust of the presiding officer of the assembly at which they were in attendance, the interval between election and administration giving ample time for preparing the dies and striking the medals. Previous to 1888 badges without portraits were worn, which will first be described; the custom of placing the bust of the President upon the medal was discontinued with that for 1898. Since that date the members and delegates have been furnished with badges by the citizens' committees of the places where the National Encampments are held. These are often interesting from some local allusion; but it is to be hoped that there will soon be a return to the practice which previously obtained, because of the historic value of such pieces: this would be greater, had the names of the ladies honored been given on the medals. The writer does not profess to be an expert in describing a lady's dress, and some of those who read his attempts in this direction may find them a source of amusement; but he trusts they are sufficiently accurate to enable collectors to identify the portraits.

The third National Convention was held at Portland, Me., in 1885. At this assemblage appeared the earliest of the Relief Corps medals. This was a cross patee of copper, bronzed, having on its centre a circular tablet, bearing within a circle of stars the device of the Grand Army. The arms have narrow borders, and horizontal lines as if to signify, heraldically, blue, with WOMANS | RELIEF | CORPS each word in a curving line, on the several arms, beginning at the left, and the date of foundation, 1883, on the lower arm. *Reverse*, Plain. The upper arm pierced for a ring by which it is attached by a yellow ribbon to a bar, which has an ornament above, the full length, and a shorter one below: on the bar, in two lines, DELEGATE TO | 3RD NATIONAL | CONVENTION, PORTLAND in a slightly sunken tablet. Size of cross, 19. Length of bar, 24.

The fourth Convention was held at San Francisco. The Californian members of the Corps wore badges, struck in the form of a grizzly bear, moving to the left, with SAN FRANCISCO on the ground beneath his feet. This was suspended by two chains to a clasp or bar on which in two lines, the lower curving upward, + DEPT + | CALIFORNIA and the letters W R C cut out and attached to the lower edge. Gilt metal.

Greatest length, 18 nearly ; length of bar, 23 nearly. I have not learned whether a special bar was struck for the cross, to be worn at this Convention by the delegates, but very probably such was the case, as I find the badges worn for the fifth Convention, held at St. Louis in 1887, were apparently identical with those struck in 1885, except slight differences in the dies, scarcely perceptible except on close inspection ; the earlier one has a slightly broader streamer over the flag on the left, and there are also differences in the arrangement of the stars on the flags, more noticeable on those on the flag at the right, when compared with the latter, but difficult to state except verbosely. The reverse of that for 1887 has on the centre, in three straight lines, PATENTED | MAY 4. AND | SEPT. 28. 1886. The bar has similar ornaments, and the inscription reads DELEGATE TO 5TH. NATIONAL | CONVENTION. ST. LOUIS. 1887. The metal apparently copper, silvered. Sizes as of preceding cross and bar.

A special medal was prepared for the President, which was also a cross patee, but the arms are not quite as symmetrical ; they have diagonal instead of horizontal lines ; WOMANS on the upper arm, RELIEF on that at the left, CORPS on the right, and 1887 on the lower arm : the circle in the centre is very slightly larger, and in place of the stars is the motto FRATERNITY CHARITY AND LOYALTY ★ The group on the centre is not as well cut, lacking detail, and suggesting a cast. The bar has ornaments of different design from the preceding, but similarly arranged, the lower one pierced, and PRESIDENT on the sunken tablet, probably cast. Metal apparently of composition, and colored a dark bronze. Sizes as the preceding.

A medal in honor of the first President of the Corps was issued after her death, by the Citizens' Committee of Cincinnati, in 1898, and given out at the 32d National Encampment of the G. A. R. in that city. It has a planchet somewhat heart-shaped, the lower part surrounded by a border containing eighteen five-pointed stars arranged in compartments on a band, the points of four partly hidden ; outside of this band on the sides and lower point is a floreated ornament ; on a sunken elliptical tablet within the band is a clothed bust in profile to left, the hair fastened in a low knot or twist behind the head ; a standing collar of lace about the throat ; on the truncation, in very small letters, D L Legend, MRS. E. FLORENCE BARKER FIRST PRESIDENT OF THE W. R. C. ; over the tablet are the fasces placed horizontally, fastened in the centre by a crossed band, axe-heads appearing at each end ; above, and resting on the fasces, is the American eagle with expanded wings, holding the arrows and olive in his talons and a scroll inscribed WOMANS RELIEF on the left and CORPS 1898 on the right. Reverse, Plain, save for the maker's punch-mark, incused in small letters, the first line curving, G. G. BRAXMAR | 10 MAIDEN LANE | NEW YORK. The bar at the top is in the form of a scroll, on the upper side of which a narrow scroll or ribbon falls to right and left in curving folds, bearing 32ND NATIONAL G. A. R. ENCAPMENT ; on the lower side is a similar scroll, the ends curving upward, with CINCINNATI ; in the space between the two scrolls is the cross patee of the Corps, with WOMANS | RELIEF | CORPS | 1883 on the arms, the centre surmounted by the device of the G. A. R. within the usual circle of stars, thus combining the emblems of the two allied bodies, as on the first crosses above described. Composition metal, gilt ; length, 27 ; width, 21 ; length of bar, 22 ; height, 13.

The second President of the Corps was Mrs. Sherwood, who served in 1884 : a medal was issued in 1888, which was distributed at the sixth National Convention

held at Columbus, O.; this, however, was not the regular medal for that year, but was struck by the citizens' committee in honor of a lady of prominence in the State where the Convention was held as well as in the Corps. The obverse has a clothed bust nearly facing, but turned somewhat to the left; the hair combed back without parting, and a broad collar of lace about the neck; beneath is a *fac simile* of her autograph, *Kate B. Sherwood*. No legend. Reverse, Legend, above, VI NATIONAL CONVENTION, with W. R. C. at the bottom, surrounding the inscription in three lines, —.— | COLUMBUS | —OHIO— | SEPT. 1888 | —.— The bar has 1888 on each side of a circle of 39 six-pointed stars, which encloses an ornate cypher of the letters W R C; suspended to this circle is a "buckeye,"—a nut of the tree so called, which gives the name of "Buckeye State" to Ohio. The medal is pierced and has a double ring, by which a yellow ribbon attaches it to the bar. Gilt; size 20. Bar, bronze, length 24; size of circle thereon, 11.

Obverse, Clothed bust in profile, to left, of Mrs. Emma Stark Hampton; the waist buttoned to the throat, on which hangs a locket or jewel. Legend, NATIONAL PRESIDENT W. R. C.; under truncation, the date 1888, which is that of the Convention over which she presided. *Reverse*, On the field, WOMAN'S | RELIEF | CORPS Legend, DELEGATE TO 6TH NATIONAL CONVENTION; a dot at the bottom. Copper or tin, silvered. Size 20. Worn with a yellow ribbon, as were all, attached by a ring in the edge of the medal to a bar with an ornament above and below a roughened tablet on which is the name of the city where the Convention was held, and date, COLUMBUS 1868 Length of bar, 24.

Obverse, Clothed bust in profile, to left, of Mrs. Charity Rusk Craig, of Viroqua, Wis.; her dress has an embroidered front, with a row of buttons on either side, and fastened at the throat with a pin. Legend, as the preceding; date below truncation, 1889. *Reverse*, Inscription and legend as the preceding, except 7TH for 6TH and a very small five-pointed star at the bottom in place of the dot. The bar is similar to preceding, but has MILWAUKEE 1889 and suspended to the lower edge is a small cross patee; the ends of its arms are surmounted by a floral ornament; the edges are slightly raised and smooth, the field roughened; w on the left, r on the upper, c on the right, and 1883 (date of foundation) on the lower arm; on the centre of the cross is a circle with a diagonal band running upward to the right, on which F C L the initials of the motto of the body. Bronze. Size 22; size of cross at widest points, 12.

I have not at present one of the medals for the eighth Convention, but it was similar to the preceding, except for the changes in the number of the Convention (the 8th), and the name of the city and date on the bar, which was BOSTON 1890; the bust was that of Mrs. Annie Wittenmyer, of Sanatoga, Pa.

Obverse, Clothed bust in profile, to left, of Mrs. Mary Sears McHenry, of Denison, Ia.; the front of the waist is lace, fastened at the throat by a miniature cross, the badge of the corps as described above; date below the bust, 1891. *Reverse*, Similar to the preceding, the number of the Convention being changed to 9TH. The ribbon is stamped W. R. C. in silver letters; the bar is similar to the preceding, but the ornamentation above and below differs, and the city and date are DETROIT 1891 Bronze; size as last but one.

Obverse, Clothed bust in profile, to left, of Mrs. Sue A. Pike Saunders, of Delavan, Ill., President of the Tenth National Convention; the hair above her forehead

is curled and turned backward ; she has a low, braided coil at the back ; the waist is fastened by a single row of buttons, and the collar turned over. Legend as the preceding ; date at bottom, 1892. *Reverse*, A small, one-story building standing on a rubble foundation, and fronting to the left, showing the front with door and small window above, and the side with two windows ; a staff, from which flies the American flag, on the front of the building,—probably intended to represent “the little red school-house.” Legend, above, DELEGATE TO 10TH NATIONAL CONVENTION and below, completing the circle, w. r. c. The bar differs, having no ornament below ; at its top is a semicircle, enclosing a sun-burst, on which is the date, 1892 ; on the bar, WASHINGTON Bronze ; size as the last.

Obverse, Clothed bust in profile, to left, of Mrs. Margaret Ray Wickins, of Sabetha, Kansas ; the hair is combed back and fastened in a knot on the top of the head ; the dress is slightly open at the neck, around which is a ruffle. Legend as that on the preceding obverse ; date at bottom, 1893. *Reverse*, Inscription on the field in four lines, the first curving downward, the last curving upward, WOMAN'S | RELIEF | CORPS | INDIANAPOLIS Legend, DELEGATE TO 11TH NATIONAL CONVENTION with the date 1893 at the bottom. The bar is similar to the preceding, with 1893 on the sun-burst and INDIANAPOLIS on the bar. Size and metal as the last.

Obverse, Clothed bust in profile, to right, of Mrs. Sarah C. Mink, of Watertown, N. Y. ; the hair is dressed with a bunch of curls over the forehead, the rest combed back and fastened with a small, high comb on the top of the head ; around the throat is a close-fitting, narrow collar. Legend, as the preceding ; beneath the truncation, on a ribbon with forked ends, is the lady's name. *Reverse*, Inscription on the field, in three straight lines, WOMAN'S RELIEF CORPS Legend, as the preceding, but changed in number to 12TH and the date at the bottom, 1894. Bar as the last, but the date is 1894 and the place PITTSBURGH Attached by a ring to the lower side of the bar is a small keystone on which, very small, are the arms of Pennsylvania, with the crest, an eagle displayed, and the supporters, two horses. Size and metal as last.

Obverse, Clothed bust in profile, to left, of Mrs. Emma R. Wallace, of Chicago, Ill. ; the hair brushed backward, but the knot concealed ; around her throat is a double necklace of pearls, to which is attached by chains a small keystone badge, perhaps alluding to the National Convention in Pittsburgh, Pa., at which she was elected ; on her left breast hangs the cross and ribbon of the Corps. Legend, as on the obverse of the last ; the date 1895 at the bottom. *Reverse*, Inscription and legend as the last, but a five-pointed star at the bottom instead of the date, and 13TH instead of 12TH. Metal and size as the last. Bar similar to that of 1889, with LOUISVILLE 1895 on the tablet. (No sunburst.)

Obverse, Clothed bust, three-quarters facing to left, of Mrs. Lizabeth A. Turner, of Boston ; the hair parted and drawn forward, with curls or “scallops” above the forehead ; a narrow collar at the neck, which is surrounded by a pearl necklace and pendant. Legend, as the last, but on a raised and roughened border, and the date at the bottom is that of service, 1895–1896. *Reverse*, A wreath of palms interwoven with olive leaves and berries, the stems joined by a bow of ribbon at the bottom, enclosing the inscription in six lines, the first curving downward, the last upward, DELEGATE | TO | 14TH ANNUAL | CONVENTION | WOMAN'S | RELIEF CORPS Near the right lower edge, in very small letters, J. K. DAVISON PHILA (the medallist). Bar similar to the preceding, but with ST. PAUL 1896 Bronze ; size 24.

Obverse, Clothed bust in profile, to left, of Mrs. Agnes Hitt, of Indianapolis, Ind.; the hair parted and brushed in waving folds on the side of the head; the knot concealed; a bow of narrow ribbon about the throat; the ribbon and cross of the Corps hangs on her left breast. Legend, above, 15TH NATIONAL CONVENTION W. R. C. and below, completing the circle, * BUFFALO 1897 * *Reverse*, A wreath of olive, open at the top, the stems crossed and tied with a bow of ribbon at the bottom, on a slightly raised circle surrounding the field, within which appears the device of the arms of the State of Indiana, a buffalo running to left in the foreground, a man chopping a tree in the middle distance at right, forest and hills in the background, over which the sun is rising. Below the device, on the left, is the medallist's name, J. K. DAVISON, and on the right, PHILA in very small letters. No legend. Bronze; size 22. The bar varies from the preceding in having an ornament on the top enclosing 1897, below which in a straight line, BUFFALO. This reverse device seems to have a double allusion, being the arms of the State from which the President was chosen, and also by its buffalo, referring to the city where the Convention assembled.

Obverse, Clothed bust nearly facing, but somewhat turned to the right, of Mrs. Sarah J. Martin, of Brookfield, Mo.; the hair is parted and drawn loosely backward; around the neck is a ribbon, tied in a broad bow in front of the throat. Legend, 16TH NATIONAL CONVENTION W. R. C. and below, CINCINNATI 1898 (The letters of the legends on the obverse of the medals last described are much smaller than those on the earlier ones.) *Reverse*, A wreath of olive leaves and berries, open at the top, and tied with a bow of ribbon at the bottom, encloses the cross of the Corps as described above. No legend. Bronze; size 22. Bar like the preceding, but the date is 1898 and the place CINCINNATI.

There are also various local badges worn at different Conventions, which will be described in the next paper.

C. P. NICHOLS.

Springfield, Mass., October, 1900.

[To be continued.]

THE LIEUTENANT VICTOR BLUE MEDAL.

ISSUED BY THE UNITED STATES MINT 1900.

By EDMUND JANES CLEVELAND.

Obverse, On an oval shield, • SOUTH CAROLINA | ANIMIS OPIBUSQUE PARATI • on a raised rim enclosing a palmetto tree charged with two crossed staves; two antique cannon, crossed, at the base of the tree. The shield standing to left of another shield inscribed • DUM SPIRO SPERO | SPES • on a raised rim enclosing a female standing facing; in her right hand, extended, is a sprig of palm or olive; behind her appears the sun on the horizon. The two shields rest on the ground, and respectively have a supporter; that to the left has the Goddess of Liberty, a staff in her right hand, the pole resting on the ground, and surmounted by the traditional Liberty cap; in her right is a laurel wreath. That on the right has a soldier in Continental uniform; in his left hand is a drawn sword with its point on the ground. Above and between the shields is the winged figure of Fame flying to right and blowing a long trumpet. Below this design: THE WOMEN OF SOUTH CAROLINA TO | LIEUT. VICTOR BLUE U. S. N. | IN HIGH APPRECIATION OF HIS | COURAGE ENTERPRISE AND | DISTIN-

GUISHED SERVICES | IN THE SANTIAGO DE CUBA | CAMPAIGN | 1898 in eight horizontal lines.

Reverse, EXPLORATOR FORTISSIMUS IN PONTO SYLVISQUE FLORUIT with thirteen six-pointed stars (denoting that South Carolina was one of the thirteen original States in the Union) on a raised rim, encircling an old-fashioned three-masted ship-of-war, sailing left, with sails spread; the ship and water underneath charged with a large anchor; on the respective blades of the anchor rest the feet of the displayed American eagle.

The original medal thus described was struck in gold. The restrikes, sold by the Mint, are of bronze; size 36 = 56 millimetres.

The execution of the medal, by an artist whose name does not appear, is quite creditable, although the portrait of the recipient on a medal struck in his honor is generally anticipated by the coin collectors.

MEDALS ISSUED TO CANADIAN INDIANS.

We take the following account of Mr. McLachlan's notes on Canadian Indian Medals from the *Montreal Herald*; these pieces have been carefully investigated by Mr. McLachlan, and the article below summarizes the conclusions he has reached. His papers have been a prominent feature of the *Canadian Antiquarian*, and his extensive collection of this particular series — not to speak of other groups of Canadian coins and medals, with which his cabinet is well supplied — enables him to speak with authority. — Eds.

Hudson's Bay Company medal — Issued about the beginning of the century and awarded to faithful Indians and half-breeds. It has on the obverse the bust and titles of George III, and on the reverse the arms of the Company with the Company's motto: PRO PELLE CUTEM (Literally, skin for pelt, but probably alluding to the text in the Vulgate, Job ii: 4). There are three varieties, in one Britannia replaces King George.

Medals of the War of 1812 — These were awarded for bravery. Three sizes occur, all bearing the old head of the king on the obverse, with the Royal arms and the date 1814 on the reverse. The workmanship, especially that displayed on the bust of the king, is finer than on any previous issue. Thomas Wyon, whose signature they bear, was a member of the celebrated family of medalists, some member of which has served as chief engraver to the Royal mint for over a hundred years. Besides these, the regular "war medal" awarded to all who participated in the Canadian engagements at Fort Detroit, Crysler's Farm, and Chateauguay, were also given to the Indians who were present at those battles. They bear the name of the recipient on the edge with the title WARRIOR. This medal has for reverse the Queen standing on a dais, crowning with a wreath of laurels the Duke of Wellington, who kneels before her.

The Ashburton Treaty Medal was given, in 1842, to several of the Micmac and other Eastern Indians who assisted Lord Ashburton, as guides and otherwise, in laying out the boundary line between Canada and the United States. Only one size, somewhat smaller than the largest of the earlier issues, occurs. It bears the head of the Queen, smaller than the size of the medal would admit, leaving a wide margin on which the recipient's name and titles were engraved.

Treaty medals of Victoria, dated 1840, were struck for distribution to the Indians who participated in the treaties made during the earlier part of the reign. They were also given, no doubt, to the Indians of Lower Canada for having remained tranquil during the abortive rising of 1837. The general design and sizes are the same as those of the last issues of George III.

When the Prince of Wales visited Canada he was entertained at several Indian Treaty reservations, and to each chief the Prince gave a medal with the likeness of Her Majesty on one side and the Royal arms on the other. The chiefs' medals were as large as the palm of the hand, the other Indians received smaller ones about the size of half a crown. These medals were from the same dies as those struck in 1840; but, on the obverse there was engraved a plume of three ostrich feathers (the crest of the Prince of Wales), to the left of the Queen's head, and the date, 1860, to the right.

The Indian Treaty medals were practically the only ones issued under the authority of the Canadian Government. This Government having acquired all the titles to the North-West Territories from the Hudson's Bay Company, appointed a commission in 1871 to extinguish the Indian titles; and during the ensuing years seven treaties were made, by means of which the larger part of the great Canadian wheat belt was thrown open to settlers.

No special medal was struck for the first of these treaties, but a stock medal of the medium size, procured from the Messrs. Wyon, of London, was given to the signing chiefs. This medal, of a kind usually awarded as school or agricultural prizes, has for its obverse the Queen's head, and for the reverse, a wreath of oak leaves. It was awarded for Treaties number one and two. But these were not deemed sufficiently large for the chiefs, so, in 1872, an order was given to Mr. R. Hendry, a silversmith of Montreal, to make twenty-five medals, according to a design furnished him by the department at Ottawa. This design consisted of the medal, struck in 1867, to commemorate the confederation of the Provinces, with a margin added, bearing, on the obverse, the inscription DOMINION OF CANADA. CHIEF'S MEDAL, and on the reverse, INDIANS OF THE NORTH-WEST TERRITORIES. Mr. Hendry having no means for preparing the dies or for striking such a large medal, took an original Confederation medal, to which he fixed a ring, eleven millimetres wide, around the outside margin. On this ring the letters of the inscription, which had been separately cut out, were soldered. From the medal so built up twenty-five electrotype impressions were made, and, after having been plated, handed over to the Government as medals to be presented to the chiefs. This most ponderous medal, ninety-four millimetres in diameter and ten in thickness,—no doubt at first received with great pleasure by the chiefs,—was soon looked upon with disgust; for, notwithstanding its great size and its silver-like appearance, its purchasing power, especially of "fire water," was soon found to be very small.

By the time Treaty number three was ready for signature, the Government had redeemed itself. A new medal had been ordered from the Messrs. Wyon, more appropriate and more beautiful in design than any that had heretofore been presented to the Indians. On the obverse is the veiled and crowned head of the Queen, with the simple inscription VICTORIA REGINA, while the reverse represents an Indian encampment at sunset on the prairie, with an Indian chief in war costume and a British general officer clasping hands. A tomahawk is "buried" or struck into the

earth at their feet. The inscription reads: INDIAN TREATY NO. — and the date 187— incused; so that the number of the treaty and the last figure of the date could be stamped on at the time of presentation.

THE NEW YORK-GETTYSBURG MONUMENT.

Editors of the Journal:—

I SEND you below a description of one of the medals bearing a relation to the Civil War, in accordance with a suggestion made some time since in the *Journal*, believing with you that it is very desirable that all such medals should be recorded before they pass out of notice, since they have a very close connection with American numismatic history. No more appropriate place can be found than the pages of the "American Journal of Numismatics" for describing such medals, and I hope that the good work which you have undertaken, and which is in the line of a circular issued some time ago by the American Numismatic and Archaeological Society, may be kept constantly in mind by those who have undescribed American medals in their cabinets.

On the occasion of the dedication of the monuments commemorating the valor of American soldiers at Gettysburg, which were there erected by various States in the Union, "New York Day" was distinguished by striking a handsome bronze medal, of which the obverse bears the arms of the State,—a shield with a triple-peaked mountain in the background, over which the sun has nearly arisen; at the foot of the mountains flows a river, where a ship is sailing to the right and a sloop to the left; the shore is seen in the foreground. Above the shield is the crest of the State arms, resting on a wreath; it is a globe, with the meridian lines, and an eagle, spreading his wings, stands upon it. On the sides of the shield are two female figures, in standing posture, and facing the observer; the one on the right typifies Justice, holding the sword in her right and the balances in her left hand; the figure on the left is that of Liberty, with her staff surmounted by the Phrygian cap. Beneath is a ribbon scroll, on which is EXCELSIOR. The legend reads DEDICATION OF STATE MONUMENTS AT GETTYSBURG JULY 1. 2. 3. 1893. with * NEW YORK DAY * at the bottom. The reverse side has a view of the State monument, which is a tall column surmounted by a Corinthian capital on which is Liberty, standing with her staff and cap in her left hand, while her right is extended upwards and is holding a wreath. The pillar stands on a square base, which has spaces for tablets, and a circular pedestal above, on which apparently figures are carved, perhaps a battle-scene, but not distinguishable. On the left of the column is 1863; on the right, 1893 and a branch of oak with acorns on the left, and one of olive with berries on the right, supply the place of a legend. It was worn with a clasp or bar, on which are the words GETTYSBURG VETERAN; on the upper edge is a semi-circle with JULY · 1 · 2 · 3 and 1863 in the space between that and the bar. On the lower edge is a small loop, probably intended to hold a corps badge or some similar device. The diameter of the medal is 28 A. S., and the length of the bar 30. I am told the piece is rare.

NEW YORK, Sept. 21, 1900.

C. C. R.

MASONIC MEDALS.

(Continued from Vol. XXXV, page 26.)

MCXXV. Obverse, Arms substantially as those of the Grand Chapter of Rhode Island, the field divided into quarters by four squares arranged to form a cross [vert], pierced [argent]; in the first quarter, a lion rampant; in the second, an ox passant; in the third, a man vested, facing, with arms uplifted; in the fourth, an eagle. The tinctures are not indicated. On the fess point, or junction of the arms of the cross, is an escutcheon of pretence or small shield, on which is an equilateral triangle charged with dots or pellets, enclosing the Hebrew letters corresponding to K L A, for Holiness to the Lord. Crest, The ark of the covenant with the bending cherubim. Motto, On a ribbon placed on the base of the shield, HOLINESS TO THE LORD. Legend, PROVIDENCE ROYAL ARCH CHAPTER and the date 1793 at the bottom. Reverse, A radiant triple Tau on an equilateral triangle inscribed within a circle. Legend, On floreated scrolls, one word on each scroll, above, ONE HUNDREDTH ANNIVERSARY and between these, on a similar scroll, 1893 Suspended by a swivel to a clasp, ornate in form but without device or motto.¹ Bronze. Size 24.

MCXXVI. Obverse, Within a border composed of a series of three equilateral triangles united at a central point in the style of the device used for Chapter jewels, and arranged to form a serrated circle, is the High Priest's breastplate with its cords, and having above and to right, the "Book of the Law" open, with B on the left page and L on the right; a vase crossed by the "rod of Moses" to left, and the priestly cap or turban above. Legend, GRAND ROYAL ARCH CHAPTER OF MASSACHUSETTS and below, completing the circle, · MARCH 13. 1798 · (date of foundation). Reverse, A view of the famous building where the "Ancient Masons" formerly met in Boston, with its name, GREEN DRAGON TAVERN in a line curving upwards beneath it; the sign which gave it its name is shown above the door. Legend, FIRST MEETING HELD IN "MASON'S HALL" BOSTON and below, completing the circle, · CENTENNIAL · Bronze. Size 25. The dies were by Mitchell.²

MCXXVII. Obverse, On a platform rests the ark of the covenant tinctured gold; the rods extend to right and left, and between them, on either side, a cherub advances; each has a single wing extended downward over the ark in place of its arm, the other wing being hidden; in exergue, in two lines, AUGUST 12 | 1769 (date of foundation). Legend, separated

¹ This medal, an impression of which is in the Lawrence collection, was struck for the Centennial of the Chapter named, which was celebrated at Providence, R. I., September 3 and 4, 1893. A very full account of the event, with the Oration delivered in the afternoon of Sunday, September 3, in the ancient edifice of the First Baptist Church, is given in the *Providence Evening Bulletin* of the following day.

² In the Lawrence collection. "The Old Green Dragon" was noted not only as the place of meeting of St. Andrew's Lodge and other Masonic bodies in the eighteenth century, but was a well-known resort of Paul Revere and the Revolutionary patriots. It stood on what is now Hanover Street, Boston, and the estate now very valuable, is the property of St. Andrew's Lodge, in which the Royal Arch Chapter had its origin.

from the field by a double circle, and placed on a slightly raised and roughened border, ST ANDREW'S ROYAL ARCH CHAPTER and below, completing the circle, * BOSTON. MASS. * Reverse, On a trefoil field three equilateral triangles forming a sort of three-armed cross, their apices meeting at the centre but concealed by a circle enclosing a field with horizontal lines (azure), on which is a cross of St. Andrew (argent). Legend, on a border similar to that on the obverse, 125TH ANNIVERSARY with x 1769 : 1894 x below completing the circle. Bronze. Size 24. Worn with a loop or clasp and a scarlet ribbon.¹

MCXXVIII. Obverse, Inscription in nine lines, the first and last curving to conform to the edge, CENTENNIAL ANNIVERSARY | OF THE | CONSTITUTION | OF | WASHINGTON LODGE | N° 59. F. & A. M. | PHILADELPHIA | PA. | JUNE 24. 1893. Reverse, Clothed bust of Washington, three-quarters facing to left, 1793 on the left, 1893 on the right. The obverse border is milled, the reverse ornamented.² Bronze and tin. Size 22.

MCXXIX. Obverse, The forty-seventh problem of Euclid; on the small square above, at the left, a rule and gavel crossed; on that at the right, a trowel; on the largest one, the square, level and plumb interlaced. Above the diagram, HENRY WILMANS W. M. 1793. and below, GEORGE SAVAGE W. M. 1893. Legend, Separated by a circle, CENTENARY or CONCORDIA LODGE N° 13. F. & A. M above, and · INSTITUTED APRIL 13. 1793. BALTIMORE · below. Reverse, Latomia draped, seated to left on a perfect ashlar; she holds in her right hand extended a sprig of acacia; her left encircles a cornucopia held erect, and resting on her shoulder. Legend, PAX IN ÆTERNUM HABITAT UBI PRÆVALET CONCORDIA · (Peace forever dwells where harmony prevails.)³ Bronze. Size 22, nearly.

MCXXX. Obverse, View of the Munroe Tavern at Lexington, H. M (Henry Mitchell) on the right corner of foreground, beneath which, in small letters in two lines, the lower curving upward, MUNROE TAVERN. | BIRTH PLACE OF HIRAM LODGE Legend, on a deadened border, separated from the field by a circle, · CENTENARY MEDAL · above, and below + 1797 : 1897 · + Reverse, On the field, the square and compasses enclosing the letter G; beneath are two sprigs of acacia, the stems crossed; above is the All-seeing eye, rays from which fill the field. Legend, on a border similar to that on obverse, above, + HIRAM LODGE. A. F. & A. M. · ARLINGTON. MASS. + below, INSTITUTED . DEC. 12. 1797. Bronze. Size 25. Worn with a bar, on which HIRAM LODGE [the square and compasses between the two words], and a light blue ribbon.⁴

W. T. R. M.

[To be continued.]

¹ In the Lawrence collection. The legends sufficiently explain the medal. A full account of the proceedings, with an engraving of the piece, was printed shortly after it was struck.

² In the Lawrence collection.

³ In the Lawrence collection.

⁴ In the Lawrence collection. The Lodge, originally chartered to meet at Lexington, became extinct during the anti-Masonic excitement, but was afterwards revived, and allowed to meet at the neighboring town of Arlington.

A ROMAN CATHOLIC COLLEGE MEDAL?

Editors of the Journal:—

IT is very greatly to be desired that our medallists should suggest—I wish I might say insist—that the legends or epigraphs on the pieces they engrave, and especially those of a historic character, should at least indicate the name of the institution for which they are struck, or the occasion and place of the event which they commemorate. I have before me a handsome and well executed medal of bronze, which commemorates the fiftieth anniversary of some educational institution, but what its name may be, or where it is located, there is nothing to tell me. Possibly some of your correspondents may identify it for me. On one side is a view of a large building with a tall cupola on the centre and wings extending outward on either side; a broad avenue approaches it through grounds, with shrubbery on the front of the entrance. Legend, *UNIVERSITATE · FELICITER · CONDITA · MDCCXLIV* · completing it. On the reverse is a wreath composed of an olive or laurel branch on the right and one of oak on the left, their stems tied by a knot or bow of ribbon. Within the wreath is *QUINQUAGES · ANN · | COLLEGI · CONFIRM · | ALMA · MATER | RITE · CELEBRABAT · | MDCCCXCIV* · The obverse and reverse therefore plainly show it is a semi-centennial. This is further confirmed by the words upon the lower bar, *AUR · IUB* · (which I take to mean of course "Golden jubilee"). On the upper bar is *NOSTRAE DOMINAЕ* Is that the name of the College or University, or is it merely indicative that the Institution is under the patronage of the Virgin? The ribbon is of two perpendicular stripes, the left of blue,—the Virgin's color; the right of gold, possibly allusive to the golden anniversary. The size is 26 nearly. Where was this Institution and what time in 1894 did the medal appear?

CHICAGO, Aug. 20, 1900.

O. S. F.

EDITORIAL.

NUMISMATIC PRIZES.

LOVERS of ancient coins will watch with interest for the decision and award of prize competitions, announced to take place during the present year, the time for which has nearly expired. Vicomte B. de Jonghe, President of the Royal Numismatic Society of Belgium, offered a prize of 300 francs for the best monograph on Greek numismatics: the jury to consider the papers offered, and decide upon the most deserving of the competitors, were M. Ernest Babelon, member of the Institute of France, Mr. Barclay V. Head, Cabinet Keeper of Medals, British Museum, and Herr Behrendt Pick, of the Gotha Numismatic Cabinet.

A similar competition, with a prize of the same amount, was offered by M. Edmond Lombaerts, for an essay on any subject concerning the numismatics of either of the seventeen ancient provinces of the Low Countries. The jury is composed of eminent Belgian numismatists, among them Vicomte B. de Jonghe.

Still a third contest has been invited on the subject of Roman numismatics, a prize for which was offered some months ago by M. de Roissart, and the essays referred to a jury composed of MM. Max Bahrfeldt, editor of the *Numismatisches Litteratur-Blatt*, J. Adrien Blanchet, Honorary Librarian of the National Library of France, and one of the editors of the *Revue Numismatique* of Paris, and Francesco Gnechi, Editor of the *Rivista Italiana Numismatica*, of Milan. The decision of these judges will soon be announced, if it has

not already been given. The stimulus to study which such prizes afford to the younger numismatists is a most valuable one. Manuscripts competing for the above-named prizes were required to contain at least sixteen folios,—not a heavy task for preparation—and were to be accompanied, so far as possible, with sketches or casts of the pieces described.

Numismatic literature abroad has also been greatly encouraged by the offer of prizes for the most valuable contributions of papers on ancient (classical) coins to the periodicals devoted to the science. For example, some three years ago the brothers Gnechi, editing the *Rivista Italiana Numismatica*, offered a handsome premium to the author of such a paper, to be published in its three volumes, 1897-1900. The latest number of this excellent and sumptuously printed Review announces that the jury of award have divided the prize—so many excellent articles having been submitted to their judgment—into two portions: 1,000 lire were awarded to Max Bahrfeldt, the German numismatist, for his very learned and exhaustive monograph on Romano-Campanian coins, and 500 lire were given to Svoronos, of Athens, for his admirable paper on Athenian tesserae. Honorable mention was also given to Dr. Ettore Gábrici for a discriminating article on the chronology of the coins of Nero, to which, under the conditions of the competition, they were unable to award a portion of the prize.

We believe no greater service could be given to the cause of American Numismatics than to encourage its study by the offer of similar prizes for the best essays on the subject by our young students. What has been accomplished by the various patriotic societies in different parts of our country, for historical study, is well known, and shows what might also be done for numismatics if some well considered plan should be adopted. We commend this subject to the consideration of the prosperous American Numismatic and Archaeological Society, as eminently worthy of their attention.

REMARKABLE EXHUMATIONS AT THE WEST.

MR. MORGAN H. STAFFORD, of Mt. Vernon, N. Y., has kindly sent us photographs of two remarkable crosses in his cabinet, with a brief account of their discovery. They are both cut out of a thin plate of silver, apparently with a chisel or some similar instrument, and have a rude ornament, which may have been made by a narrow chisel, on the face of one, and a different ornament, engraved, however, in much the same way, on one side of the other. On the smaller cross, which is three and three-quarters inches long and an inch and seven-eighths wide at its broadest part, at the intersection of the cross-bar with the long bar, is a punch-mark of the letters C'A in script; the other cross is of the form known as "patriarchal," and has the same punch-mark at the intersection of the upper arm with the longer bar, evidently made with the same stamp. This cross is five and a quarter inches long, the upper bar being of the same length as the lower, two and five-eighths inches. The cross-bars of each have terminals like those of the "cross-moline," and the top of their long bars is that of a "cross-botonee." The bottom of each has what may be called a double step with the sides rounded. The tops were pierced for a ring, and the holes have been much enlarged, showing long wear. The rings remain.

A singular circumstance in connection with the finding of these two crosses must be mentioned. The larger one was found on a farm on the outskirts of Marquette, Mich., having been plowed up near the foot of a large tree while making some unusually deep furrows; with it were a piece of an ancient gun-barrel, a human skull, and the bones of a huge bear amid a quantity of wood ashes. The smaller cross was found in a small body of water at Marquette, Wisconsin. The hole in this shows a longer wear than that of the other, and the cross also bears marks of fire. Evidently the two crosses were made by an amateur or a workman without proper tools, and both were from the same hand, as proved by the punch-mark and general form.

As this territory was once the field of labor of the missionaries of the Roman Church, and included in what was formerly a part of Canada, under the dominion of France, there

can be little doubt that these relics were at some early period the property of one or more of the mission priests. Some years elapsed between the finding of the two crosses, and both have attracted great interest from their singular form, and the coincidence in name of the places where they were discovered. It has been suggested that the initials may have some reference to Allouez, well known as an early explorer in those regions, but this does not seem a very satisfactory theory. While the Jesuit fathers were very active in labors among the Indian tribes two centuries and a half ago, there were also priests of other orders working with them; a clerical friend of the Editors suggests that C A may signify the Augustinian Congregation. If any of our readers have a better solution to offer, we shall be glad to receive it. Its connection with numismatics is of course quite remote, but the punch-mark may afford a clue to the place and possibly the date of its origin.

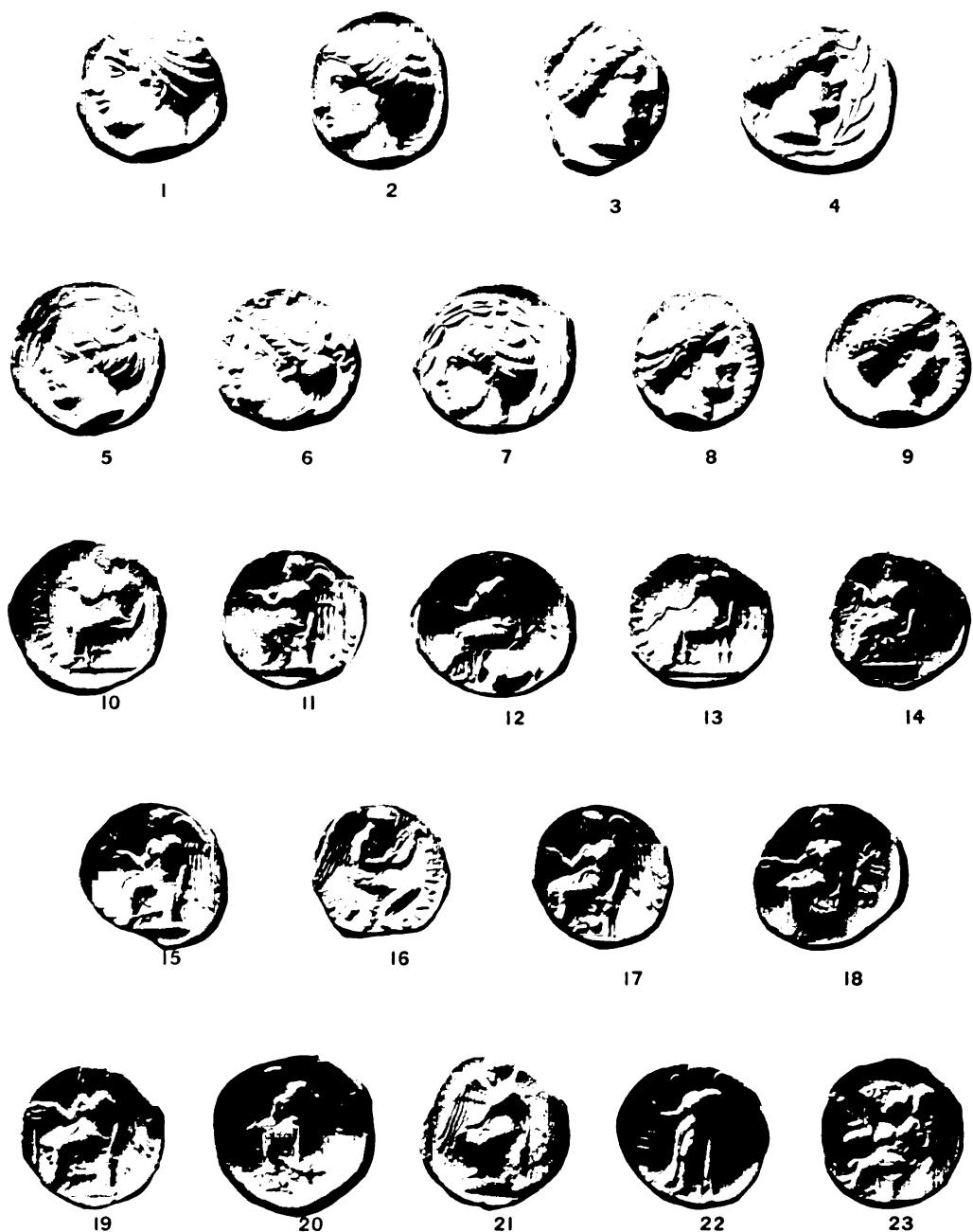
Matters relating to American Archaeology have always found place in our pages, and in connection with the foregoing we take this opportunity to refer to a very interesting brochure, lately written by Prof. Johan August Udden, of Augustana College, Rock Island, Ill. This is a handsomely printed pamphlet of eighty pages, royal octavo, and is entitled "An Old Indian Village." Its great interest to collectors is derived from its accurate and careful descriptions of numerous articles found in or about a certain mound in Kansas, near the Smoky River, especially pottery, flint knives, stone scrapers, spear and arrow heads, mallets, etc., many of which are finely illustrated by excellent photogravures. A most remarkable relic found was a fragment of chain-mail of undoubted European origin, exhumed in the presence of the author under circumstances which absolutely prove its genuine character, and which must either indicate the presence of European explorers at some far interior point, or have been handed on from one tribe to another until it reached the ancient dwellers about this mound. Its probable origin is discussed in a very scholarly way by the author. Dr. Enander, of Chicago, one of the best authorities in America on the Northmen, thinks it has a close resemblance to the mail worn by the Vikings; other suggestions are that it was more probably a part of the armor of some soldier in the Coronado expedition of 1542, or perchance it may have drifted northward from one of Cortez' troopers.

To the numismatist it indirectly affords a side-light which shows in some degree how it is that certain ancient coins, of which one has here and there been found in the far-distant West, may have reached the mounds whence they have been exhumed to puzzle antiquaries for a satisfactory explanation. These various relics were found on the site of a single Indian village, which must have been occupied at least as late as the beginning of the seventeenth century; and it has been suggested that it gives a clue to the location of Quivira, mentioned by Coronado in describing his march in search of the seven cities of Cibola.

A NEW METHOD.

M. PAUL CH. STRÖHLIN, of Geneva, Switzerland, has devised a new method for preparing a Medallic Catalogue for collectors. It is, in brief, a modification of the Card Catalogue system so universally used in libraries. On a card, $9\frac{1}{2}$ inches long by $5\frac{1}{8}$ wide, he prints a series of descriptive paragraphs giving, first, the obverse and its legend; second, the reverse; third, the edge; fourth, the size, metal, etc., and the cabinet where the piece described is found. These cards are divided into various classes, according to the subjects of the medals—portraits, events, etc. The class is indicated at the upper right corner, with the leading initial of the name, so that additions can readily be made from time to time without disturbing the sequence. For large cabinets the method seems to be excellently designed.

When this "General Repertory," as M. Stroehlin calls it, is completed, it will form a General Medallic Dictionary, giving varieties, workmanship, metals, restrikes, copies and imitations of all kinds, alphabetically arranged, and at the same time always capable of indefinite enlargement without disturbance of the plan. Suitable indexes will be supplied to subscribers.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvi ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

VOL. XXXV.

BOSTON, JANUARY, 1901.

No. 3.

ANCIENT GREEK COINS.

IV. TERINA. (MAGNA GRAECIA.)

BY FRANK SHERMAN BENSON.



HE great wave of colonization, which in the course of the eighth century B. C. rolled westward from Old Greece, seems to have expended its force on the eastern coasts of Sicily and South Italy, and to have had no reserve power for penetrating through the Sicilian strait to those fertile and attractive shores which bordered on the Tyrrhenian Sea. This sudden check to colonial enterprise finds simple explanation in the race jealousies which prevailed among these energetic growing settlements of various origins. The narrow, turbulent current which separates the main land from the great island, was carefully guarded on either side by Rhegion and Messana (Zankle), — both of Ionic descent like the neighboring Sicilian towns, — and their watchful hostility prevented the hated Achaian states of Magna Graecia from obtaining any access to the further waters : while, on the other hand, the prevalence of Etruscan piracy, and the dangers, fabulous and real, of the navigation, discouraged even the Ionians from penetrating far beyond their own twin guardian cities.

But the beauties and advantages of this coast, with its rich alluvial plains sheltered on the north and east by mountain ranges, with an equable climate tempered by sea-breezes, mild in winter, cool and refreshing in summer, and with many a sheltered river-mouth where the shallow bark of the Greek coaster might be drawn up in safety against the cruelty of man or of

the tempestuous sea, could not long remain unrecognized or neglected. Thus we find those great rival cities of the eastern shore, Sybaris and Kroton, establishing here, during the sixth century, several sea-coast colonies, which should extend and protect their already active trade in these western waters.

Among the most important of these, in commerce, in civilization, and in art, must have been the subject of this paper. It is fortunate that, as I have shown, numismatic evidence is of such value in corroborating and supplementing history; for few cities are so dependent upon coins for even a general idea of their civic life and conditions as Terina, of which there is hardly any mention by ancient writers during the flourishing period of Magna Graecia. We read that it was colonized from Kroton; that as an ally of the Tarentines it took part in the war with the Thourians about 435 B. C., and again that it fell into the hands of the conquering Dionysios together with so many of the South Italian towns, in 388,—an important date, as this conquest terminated the local coinage. We feel therefore little interest in its subsequent story, which indeed in no way differs from that of its Italiot neighbors,—capture by the Brutii, deliverance by Alexander of Epeiros, and recapture after his death. Even its site has not been positively identified, although it was undoubtedly some spot on the gulf called Sinus Terinaeus.

Since it is in the beauty, variety and copiousness of its coinage—comparative, that is, for Terina could never have been a large place—that we find attested the high state of this city's artistic refinement, as well as the flourishing condition of its trade, we should give even more than usual care to our consideration of the charming specimens on Plate IV.

It will be noticed that the arrangement of coins on this plate differs from that adopted for the former three; all obverses being shown first, and the reverses by themselves below. The reason for this is two-fold; it is found principally in the simplicity, or if it may be so termed, the unity of the companion types, each of which continued with absolutely no alteration, except in treatment, for the century of the city's coinage. Such sameness of subject seemed to require that the obverse heads should be placed together so as to display to the best advantage those gradual changes from the severity of the transitional to the ornateness of the fine-art period; while the many charming attitudes and occupations of our Nike are best appreciated and enjoyed when there is no contrasting obverse type to break the spell.

Again, the Terinaean coins, to a greater extent perhaps than is the case with any other Greek series, show the disfiguring marks of carelessness on the part of the coin-striker. In a majority of instances these coins are not well centered; some are double-struck; and of many, the dies must have been badly oxidized. So that, as it is the rarest occurrence to find a specimen of which both sides display an equally fine state of preservation, I thought best to select for illustration the most perfect obverse or reverse, regardless of

the condition of its companion type. Three coins, however, are complete, Nos. 6 and 11; 7 and 12; 9 and 17. But this very absence of care in the production of its coinage is still another evidence of the high development attained in all branches of art by the dwellers in once prosperous but long forgotten Terina. And, as in other cities where we find the same conditions, such a spirit of indifference is only one of many indications that the Greek workman did not labor to create artistic and beautiful designs, which should hand down his name and fame to future ages. His principal object was commercial; to furnish a coinage suitable for use in trading, and distinguished by the well-known civic types; while it was only the superabundance of his artistic ideas, his intense passion for beauty of all kinds and in all things, which inspired the humble die-engraver to the production of works rivalling, if allowance be made for their minute and restricted sphere, the compositions of renowned sculptors and painters.

TERINA (BRUTTII).

37-45. Staters, wts. 124-110 grs. B. C. 470-388. Obv. TEPINAION or TEPI-NAIΩN Head of nymph to right or to left, with varied arrangement of hair, and sometimes with a border of olive-wreath or of dots; artists' initials Φ, Π or Δ. (Pl. IV: 1-9.)

46-59. Rev. TEPINAION Winged Nike seated or standing to left or to right, on various supports, in different attitudes, and engaged in a variety of occupations; artists' initials Φ or Π. (Pl. IV: 10-23.)

(From the Montagu, Bunbury, Evans and other sales.)

We must first briefly survey the sub-divisions of this century of coinage. The earliest issue (B. C. 480-470) presents obverse and reverse types similar to those on our plate, but of archaic design and with a wingless Victory (Nike Apteros). This coin is of the highest rarity, and unfortunately no example has yet been secured for our collection. An interesting and probably earlier Terinaian coin will however be examined at length when we come to consider the subject of Alliance coins. It is of the *incuse* variety, and bears on each side the Krotoniat type, a tripod; the relief of the obverse dividing the inscription ΩPO-TE. This has usually been considered an alliance coin of Kroton and Temesa; but Sir Edward Bunbury, from whose grand collection it came, and whose authority on ancient geography and numismatics was unquestioned, always claimed that TE were the initials of Terina. This attribution seems by far the more plausible when we consider the greater importance of Terina, and its probably closer relations with the protecting mother-city. As additional proof we find that the few coins of Temesa itself bear for inscription TEM, and for type a helmet.

The next period extending from B. C. 470 to 440, includes coins (Nos. 1, 2, 5 and 7) of which the heads show the usual traits of severity and simple

strength; while the reverse type (No. 12) bears marks of technical uncertainty—an inheritance from the archaic age—and of groping after a perfection attained only in the succeeding period. This latter, embracing the next forty years, brought the fifth century to a close; and in its heads (notably No. 8) we are struck with the more careful design and finish; while the reverse type with its varied, charming, graceful treatment of the youthful Nike—all but 17 and 18 belong to this time—displays the freshest imagination and the perfection of technique.

The head No. 9 and the reverses Nos. 17 and 18 are examples of the detailed elaboration which prevails for the remaining twelve years of civic freedom, from 400 to 388, the year when Dionysios in the course of his irresistible career throughout Magna Graecia captured Terina. Of this final period one specimen (Nos. 9 and 17), is worthy of special attention, both as showing in its inscription the change from 0 to the Ionic Ω, and as presenting by its doubly perfect state a rare exception to the usually poor condition, already noted, of one or the other side of a Terinaian coin.

Of the nymph Terina we find no mention in the Greek mythology, and it must be confessed that when the representations of this goddess as pictured in the imagination of these doubtless reverent die-engravers are placed side by side, it would seem that even to her ancient votaries she did not present a distinct and unchanging personality. The same criticism can however be passed upon the charming collection of heads of the Syracusan goddess Persephone or of the nymph Arethousa, each of which varies in feature and expression according to the conception of the individual coin-artist; while just as in these latter instances, the variety here shown in the modes of arranging the hair possesses a certain human as well as archaeological interest. Especially is this the case when we compare the changes from the formal, severe saccos of No. 1 to the wavy, luxuriant and yet well-ordered tresses of No. 9, confined by a graceful star-spangled sphendone.

But it is the treatment of their reverse type which stamps the issues of Terina as of the highest artistic merit, and which seizes and holds our willing attention. We see the winged Nike—chosen, for what reason it is unknown, as the city's type—in various graceful and natural postures; now seated on a four-legged stool, a cippus, or an overturned hydria; now standing against a supporting column,—a device so often adopted for sculpture in the round,—or leaning forward with one foot raised upon a step. Nor do her occupations show less variety and grace. Sometimes she is practicing a playful legerdemain, alternately tossing into the air, and catching on the back of her hand two balls; sometimes she bears a wreath, or more often as the herald of victory, the caduceus of Hermes; or she caressingly smiles at a bird which lightly rests on her extended finger.

But surely the most charming of all these pleasing figures is No. 16, where the enchanting youthful goddess, delicately poised on an overturned hydria, seems absorbed in the task of training a bird, confidently perched on her left forefinger, and playfully threatened with the raised caduceus which she holds in her right hand. The exquisite pose, the sportive gesture, the tender, feminine outlines, accentuated by the semi-transparent drapery blown backward by a light breeze or the rapidity of her descent, embody our highest ideals of refined purity and poetic grace. As by an inspiration the artist has so disposed the upper part of the left wing as to form a nimbus for the dainty goddess head; while a final touch of harmonious spontaneity is given by a flower which springs up from the watered earth at the mouth of the hydria. In this figure, as in fact in all those of the series, we see proof of the Greek aptness in seizing upon favorable artistic conditions; the inner side of the wings where the feathers are longer and more gracefully arranged, being always shown.

In No. 23, the Nike of the fountain, we find a more elaborate work, encroaching it must be confessed too closely upon the realm of painting to win our entire approbation from the standpoint of pure numismatic art. The oxidation of the die from which most existing examples of this special type were struck—this being the clearest and most presentable of three in our collection, and the British Museum specimens being equally unsatisfactory—should make us charitably eager to use the forbearance already petitioned for, as well as to exercise that "sympathetic imagination," which would reproduce the design fresh from the die-sinker's tool. Nike seated on a square cippus balances, by leaning on a caduceus held in her left hand, the weight of a hydria supported on her right knee. Into the mouth of this jar water pours from a lion-head fountain, in the basin of which a swan is swimming; while in the background are visible the interstices of a stone wall; its cornice being utilized to bear the inscription TEPINA, an unusual form. The whole completes a composition which, while well-balanced and pleasing, is too detailed and complicated to give us the true satisfaction with which simpler and more appropriate designs fill our minds.

On the side of the cippus can be read—clearly when one examines the actual coin—a vertical inscription ΑΓΗ, which the suggestion of Mr. Millingen would refer to the stream Ares flowing near Terina, and symbolized by the fountain. I venture to propose a simpler, and in my opinion, more probable explanation. The cippus, used principally as a sepulchral monument, was of Latin origin, and doubtless familiarity caused its adoption by the Italiots in place of the upright slab or *stele* peculiar to the mother-country. The inscriptions, however, would be in the tongue of Magna Graecia; and it seems not unlikely that this word ΑΓΗ may have thus appeared on cippi in its sense of "awe or reverence," most fitting in any con-

nexion with the Greek's undefined and dread-inspiring ideas of a future state. Thus our coin-engraver thought to complete his design of a cippus by this word, to him a familiar and suitable one.

No. 18, easily identified as of the latest period, displays a different character. Here the figure may be the nymph Terina holding forth a patera, as she offers a sacrifice; while the flying Nike, subordinated to a painful degree, and diminutive in size, finds occupation in meekly crowning the nymph, who dominates the composition. This latter displays the charms of a ripe maturity, and is wholly wanting in the airy grace which has been such a constant and fascinating trait of Nike.

It will be noticed that certain of these reverses as well as several of the heads are the work of artists who sign themselves ϕ and Π . The former is already familiar to us (No. 28, Thourioi), and Mr. R. S. Poole in a most interesting paper on "Athenian Coin-Engravers in Italy" (*Numismatic Chronicle*, 1883), has shown that the engravers of many of these works of the third period — after 440 B. C. — were doubtless those Athenian die-sinkers, who had initiated the charming coinage of Thourioi, and who following the example set by their home-city in all the artistic and literary creations of Hellas, exercised a powerful and wide-spread influence over Italiot civic coinages. The learned author goes indeed further than this, emphasizing the likeness which these Terinaian winged Victories bear to the graceful figure-poses on the balustrade of the contemporaneous temple of Nike Apteros at Athens. The strength of this comparison will at once forcibly impress one who compares Nos. 16 or 20, for instance, with the Athenian Victory binding her sandal, a bas-relief made so familiar to us by casts. There are the same lightness and perfection of pose, the same graceful drapery disposed in transparent floating folds which veil but do not hide the forms and contours, with the same variety and yet harmony in posture and occupation. Not that our Italiot coin-artists in designing their own compositions copied these Athenian bas-reliefs. Such servile imitation was reserved for the later and weaker periods of Greek coinage. It is probable that, as Mr. Poole suggests, the treatment of both these classes of art, coins as well as reliefs, was the expression of some marked peculiarity of style or school, which, remaining impressed upon the far-distant yet still home-loving workmen, exercised an influence as strong as it was unconscious upon their productions.

Returning for a moment to the Terinaian artists, we find in the work of Π a certain imitativeness and a want of originality which stamp him as probably a pupil and copyist of the greater ϕ , whose versatile productivity has been extolled under Thourioi.

We have already when discussing the interesting Kauloniat reverse No. 11 (Pl. II : 3), touched upon the Greek devotion to nature,—a feeling, the strength of which, among the ever-youthful and pleasure-loving denizens

of Magna Graecia and Sicily, is displayed most fully in these delicate compositions of Terina. Their subtle and peculiar fascination cannot be more happily expressed than in the words of Professor Percy Gardner, when himself under the charm of this Nike. "She seems in fact at Terina to embody the fresh gladness of nature, and the sportive joy of open-air life in a soft and genial region. Above all Greeks the people of South Italy seem to have loved birds and insects and flowers, all of which actually swarm on their coins, just as they do in the seventh Idyll of Theocritus, the scene of which is laid most appropriately at Velia."

And we must complete our illustration by the addition of a few lines from this Idyll, in the tuneful and sympathetic English of Mr. Lang's prose translation; who however places the scene in the isle of Kos and not in Magna Graecia:

"And high above our heads waved many a poplar, many an elm tree, while close at hand the sacred water from the nymph's own cave welled forth with murmurs musical. On shadowy boughs the burnt cicadas kept their chattering toil; far off the little owl cried in the thick thorn brake, the larks and finches were singing, the ring-dove moaned, the yellow bees were flitting about the springs. All breathed the scent of opulent summer."

One cannot claim for these charming designs the strength and majesty of Elis, the power, variety and dignity of Syracuse; but in these days of a fierce struggle for material gain, when a sordid and selfish utilitarianism is the motive-power, the watchword, and almost the religion of so large a part of mankind, can we not dwell with pleasure and profit upon these evidences of grace, purity and refinement which have been preserved to us from a distant age; and should we not with thankful hearts hope and feel that even such seemingly delicate qualities may give strength and courage to those who would strive in defence of divine righteousness against the ceaseless assaults of rampant, malignant evil?

This sketch of the Terinaian series, the most beautiful, taken as a whole, in Italy, completes our consideration of the coinage of Magna Graecia; and we shall next, following the accepted numismatic arrangement, proceed to a study of Sicilian coins. Their issues will be found to possess no less variety and interest than those of the mainland, and even to surpass the Italiot examples in boldness of design, beauty of style and delicacy of treatment. But one among Sicilian cities,—the great, powerful, magnificent Syracuse,—shows so decided a pre-eminence in these features, as well as in historical and literary interests, as naturally to claim our first attention; and to its coinage—as exemplified in my collection—the next five papers will be devoted.

[To be continued.]

HERCULES AND THE PYGMIES.

BY ROBERT MOWAT,

MEMBER OF THE FRENCH SOCIETY OF ANTIQUARIES.

IN a recent issue of the *Revue Numismatique*, M. R. MOWAT has discussed the origin and significance of a rare and interesting coin, which has attracted attention among European numismatists, because of its type which gives an episode in the exploits of Hercules, little known because not included among his twelve labors, but which probably suggested to Dean Swift some incidents in his amusing account of Gulliver's Voyage to Lilliput, when the "man-mountain" was attacked by the valorous citizens of that famous country. We have translated it for *Journal* readers, and print it below.

The cut is reproduced from an engraving in M. Mowat's paper, which he caused to be prepared from plaster fac-similes, cast from the original in Signor Dattari's cabinet; the piece is No. 500 in the Catalogue of that Collection, which he has printed in Italian under the title "*Numi Alexandrini*."

We have no other knowledge of the myth of Hercules and the Pygmies than the story by Philostratus. One of the paintings of the portico of Naples, described by that author, represents Hercules reposing after his hard fight with Antaeus. The hero is sleeping on the sand, near the body of the vanquished Libyan, when he is assailed and awakened by a multitude of Pygmies, coming out of the earth as from an ant hill; he arises in all his grandeur, and for his sole revenge, laughingly contents himself with enclosing his little enemies in the skin of a lion, to make a gift for Eurystheus.

The figured monuments commemorating this episode are very rare. I do not know even a single example which can certainly be connected with it. The only one which is thought to refer to this subject is a colossal torso from the villa of Albani, published by Zoëga. It is a *Hercules bibax*, holding in the hollow of his left hand a goblet, on the edge of which is a young child climbing a ladder, and bending low to drink of the contents of the cup, his trick unperceived by the hero. This composition evidently has nothing in common with the story of Philostratus; and I see nothing in it but the *Disarmament of Hercules*, beset during his drunkenness by a troop of genii, companions of the little figure which alone has been spared in the mutilation of the monument. The iconographic poverty which I have mentioned is, however, happily compensated by the discovery of a beautiful piece of the Alexandrian money of Domitian, distinguished by a type which gives a replica of the scene described by Philostratus. This interesting and unique specimen belongs to Signor Giannino Dattari, of Cairo, who has had the kindness to send me a good rubbing by the courtesy of M. E. D. J. Dutilh, of Alexandria. The description is as follows:

Obverse. Laureated bust of Domitian, to right, with inscription AYT KAΙΣ ΘΕΟΥ ΥΙΟΣ to left, and ΔΟΜΙΤ ΣΕΒ ΓΕΡΜ to right of figure.

Reverse. L IA Hercules standing facing, with his right hand resting on his club, a lion skin over his left fore-arm and the left hand supporting a small standing

figure of Pallas in a helmet, armed with a round buckler, and holding a lance upraised. At his feet are four small figures, whose heads hardly reach his knees, two at the right and two at the left, their attitude denoting fright; the first, to the left, falls backward; the next throws himself at the knees of the demi-god; the third, kneeling, holds out his hands in supplication, while the fourth is running away with all his might.



This reverse doubtless represents Hercules surrounded by the Pygmies, who are seeking flight in all directions, when the hero, as he awakes, raises his colossal figure above them.

The pose of the right hand leaning on the club which rests on the ground, typifies calmness and forbearance; the palladium held in the left hand symbolizes the presence of the wise goddess who accompanied him in all his adventures. It has here the same significance as the owl upon the Lucanian money of Hercules, which is seen between the legs of the god, as he strangles the Nemean lion; *adstat Athena*. The choice of this attribute is the better justified, since Minerva was the favorite divinity of Domitian. The figure of Hercules has not been found, up to the present time, upon the Egyptian coinage of this emperor, save upon a small bronze of twenty millimeters, on which he is shown upright, facing, in the same attitude as on the large bronze of the Dattari collection, but without the four small figures at his feet; that piece is dated L IA.

A variant of the type of Hercules bearing his club is seen upon some of the money of both Trajan and Hadrian; the club is held in the left hand, the large end supported on his shoulder; the right hand extended, holds a little attribute, on the identification of which commentators do not agree. Zoëga takes it for a winged griffin crouching, with his back turned to the god; but Tôchon raises the objection that this animal is a solar attribute, consecrated to Apollo, and not to Hercules. Mionnet, on the strength of the catalogue of d'Ennery, cited by Tôchon, considers it to be a Cerberus.

For a moment I thought it a human figure, kneeling, and holding his arms in supplication to the god, which on the doubtful examples have been taken for the wings of the griffin, turned in a reversed direction.¹ But among the pieces in the Cabinet of France and the Dattari Collection I have

¹ Some hesitation in adopting this view is justified when we have before us the engraving of a piece in the Demetrian collection, published by the Vicomte J. de Rougé, in the *Rev. Num.*, XIV (1869-70), pl. II: fig. 3. A similar example exists in the Dattari collection.

not seen any on which the device is sufficiently distinct to confirm me in this conjecture.

Heracleopolis, to-day Ahnos, in Upper Egypt, was not the only place where Hercules was honored; evidences of his cult are also found in Lower Egypt, in the delta. According to Strabo: "Canopus was succeeded by Heracleion, which possessed a temple dedicated to Hercules." From that is derived the name of the Heracleotic mouth sometimes given to the Canopic or western mouth of the Nile. Now, Alexandria, as Strabo tells us, was only 125 stadia from Canopus. Tacitus has also spoken of it, in mentioning the travels of Germanicus in Egypt.

This Heracleion must then be considered, on account of its proximity, to have some connection with the type of Hercules surrounded by the Pygmies; and this is confirmed by the fact that Philostratus has localized this myth on the sea coast, in the confines of Libya.

In the city coinage [*i. e.* struck in Rome] of Domitian, no legend or type relating to Hercules is found; although we know by the poems of Martial, that he built a temple on the Appian Way and placed a statue there with the attributes of the demi-god.

Further, on the money struck at Rome he calls himself the son of Vespasian during the first year only of his reign:

IMP CAES DIVI VESP F DOMITIAN AVG P M

or sometimes, IMP D CAES DIVI VESP F AVG P M TR P P P COS VIII

On coins struck at Alexandria, on the contrary, this mention continues to the end of his reign, as may be seen by the piece of the Pygmy type, dated in the year 14 (L Δ) of the reign.

AVT KAIΣ ΘΕΟΥ YIOΣ ΔΟΜΙΤ ΣΕΒ ΓΕΡΜ

The filial relationship is normally expressed in two words, *Θεοῦ γιός*,—the epsilon and the sigma are of angular form. It would be needless to mention these details if we did not often find the same legend under the form AYT KAIC ΘΕΟΥΙΟC (*sic*) ΔΟΜΙΤ ΣΕΒ ΓΕΡΜ with the lunar epsilon and sigma, and with the filial relationship singularly expressed in one word, *Θεόυιος*. At first sight one would be tempted to believe that one of the two upsilons which come together [on the piece illustrated] had been suppressed by abbreviation, and that we should read it as if written *Θεο(ῦ) γιός*; but doubt arises when we remember that *Θεόυιος* is in strictness the correct grammatical formation, and that this word perhaps served for a model for *αὐτόῦιος*, a theological expression which Origen uses in speaking of Christ. This supposition is well supported, because Origen, one of the most celebrated doctors of the Church of Alexandria, was born in this very city, and consequently was familiar with the local idioms, such as *Θεόυιος* and *αὐτόῦιος*.

VISIT OF THE SHAH TO THE FRENCH MINT.

WHILE the Shah of Persia was on his recent tour through Europe, he visited the French Mint at Paris in company with the President of the Republic. In accordance with custom, a special medal in honor of the event was struck in his presence. The execution of the dies was intrusted to the eminent engraver Patey, who not only succeeded, by special exertions, in completing his work in the limited time at his disposal, but produced an admirable portrait of his majesty Mouzaffer-ed-Dine, without a sitting, much to the gratification of the Shah.

The medal was of gold, 36 millimetres in size, and bore on the obverse the bust, three quarters to left, of the Shah wearing the peculiar head-dress — sometimes called the Astrachan bonnet — of the Persian princes, with its aigrette. On the reverse was the Persian lion, with the date 1318 A. H., equivalent to 1900 of our era, in a wreath of oak and laurel.

THE INTERNATIONAL NUMISMATIC CONGRESS.

THE International Numismatic Congress held its session in Paris, in the summer of 1900, hoping that the attractions of the French Exposition would draw many scientists to its meetings. These took place on 14 to 16 June, inclusive; the Count H. Castellane, President of the French Numismatic Society, presided, assisted by MM. E. Babelon, A. de Foville and M. de Marchéville, Vice-Presidents, and L. Sudre, Treasurer. M. Adrien Blanchet gives a summary of its proceedings in the *Revue Numismatique*, from which we take some items: —

The Congress was a particularly brilliant gathering. Of the official delegates who were present we mention: M. A. de Foville, member of the Institute, delegate of the Minister of Finance; M. E. Babelon, also a member of the Institute, delegate of the Minister of Public Instruction and Fine Arts; M. Ch. Le Grelle, delegate of the Minister of Finance of Belgium; M. M. Soutzo, delegate from the Kingdom of Roumania; Prof. H. Riggauer, delegate of the Royal Academy of Bavaria and of the Numismatic Society of Munich; Dr. C. Patsch, delegate from the government of Bosnia-Herzegovinia; E. Gohl, delegate of the National Hungarian Museum; Col. O. Voetter, P. Stroehlin, C. Van Schoor, P. Bordeaux, C. de Barnekow, G. Kuntz, delegates of the Numismatic Societies of Vienna, Geneva, Brussels, Amsterdam, Copenhagen and New York, we believe the first instance in which the American Numismatic and Archaeological Society has been directly represented at any of the Congresses which have been held from time to time in the past, though occasionally individual members have been in attendance. We do not observe that any English delegates were present officially. It is to be hoped that this was accidental. Certainly the vile attacks on the Queen, which may have induced their absence, were as heartily despised by French gentlemen as by their brethren in London; and there are no sectional lines in the Kingdom of Science.

Many interesting communications were read; notably those from MM. Serafino Ricci, assistant Curator of the Cabinet of Copenhagen; R. Mowat; E. Gohl; A. de Barthélemy, member of the Institute; F. de Villenoisy; Count Castellane; M. de Marchéville; M. Rimbault; Count Papadopoli, President of the Italian Numismatic Society; Baron Guillibert, President of the Historical Society of Provence; G. Dattari; G. Castellane, who read a paper on the money of Ancona, during the French occupation of that city, in 1799; F. Gnechi; H. de la Tour; M. Soutzo; Col. O. Voetter; P. Perdrizet; Ettore Gabrici, assistant Curator of the Museum of Naples; S. Ambrosoli, Curator of the Brera Museum at Milan; Em. Bahrfeldt; J. Leite de Vasconcellos; E. Lalanne; Ch. Casati de Casatis; Dr. C. Patsch; E. Drouin; P. Bordeaux; E. Caron; L. de Laigne, and others.

Among the subjects which were announced for discussion which will be of special interest to American numismatists, was a critical and comparative examination of the types on coins now in use in different countries. This, when printed, will perhaps enable our authorities "to see ourselves as others see us." This discussion, it was hoped, might result in suggesting some general rules for the composition of historical and allegorical subjects, at once aesthetic and intelligible. Certainly nothing of more practical as well as artistic importance could have been considered. A numismatic bibliography was proposed and an account of such public collections as exist, of which no catalogue has been printed; the subject of the feasibility of establishing some permanent relationship between the Numismatic Societies of various countries, was also on the programme.

Still another topic of great importance to collectors was, what are the most efficacious methods for suppressing the counterfeiting of ancient coins; and the suggestion of measures which the various governments may take to guard against falsifications of such pieces. This last question might have well been extended to suggest some kind of protection, to collectors of medals, against restrikes, by which these should be plainly and indelibly indicated. There is hardly a greater abuse than the issue by driblets, of restrikes of rare medals from original dies, put out usually secretly to avoid depressing values, but occasionally openly, and always to the disgust and loss of those collectors who had cherished some rare and interesting medal among their precious treasures, but who suddenly discover that its rarity has disappeared and its market value departed. France long ago took steps in preventing this, but in America and England nothing has been accomplished. It is to be hoped this also came before the Congress for discussion.

At the close of the sittings the Secretary-General, M. Adrien Blaanchet, read a report of the work of the Congress, noting the happy results for Numismatics, an art which is perhaps too little known among her sisters, the economic and historical sciences. M. E. Babelon delivered a remarkable closing address, in which he gave an account of the early amateurs of antiquities and medals, whose contributions have, in a large part, established the museums of which the capitals of Europe are to-day so proud. Count Castellane, President of the Congress, warmly thanked the numerous foreign savants for their interest in the work of the Congress. Many, and probably all of these memoirs, together with some which we believe were prepared for the occasion, but which could not be read for lack of time, are to be published in a volume which is now in course of preparation.

The Committee on the organization of the Congress had commissioned the regretted Daniel Dupuis to prepare a plaque commemorating this session ; but when he had completed its moulding, he fell a victim to the sad event of 15 November, 1899. The piece, which was struck by the aid of M. Lechevrel, the well-known engraver, is one of the most successful efforts of D. Dupuis, and a worthy companion of those known under the name of the "Source," and the "Nest." The device of the obverse is as follows :—

A young woman, whose knees are covered by a light drapery, is seated at the left before a table bearing books and medals ; she examines, by the aid of a glass, a piece which she holds in her right hand. In the background is a window opening upon a park. In the exergue : LA NUMISMATIQUE. To the left the signature of the artist.

The reverse shows a coining press, below which is a palm branch, on which hangs a ribbon bearing the word PARIS. To the right a monogram composed of two D's. Below, CONGRES INTERNATIONAL | DE NUMISMATIQUE | JUIN 1900 in three lines.

This charming creation will certainly be welcomed with the greatest favor ; it is at once a work of art and a souvenir of the lamented artist, as well as a pleasant memorial of the Congress.

Much of the pleasure and success of the occasion was due to the cordial and zealous labors of the French Numismatic Society ; but the Secretary of the Congress, M. Blanchet, whose attentions were highly appreciated by the visitors, modestly makes no allusion to the work of preparation in which he so heartily engaged, but without which the Congress could hardly have reached such satisfactory, we may say indeed, such triumphant results.

W. T. R. M.

THE GEORGE INNESS MEMORIAL MEDAL.

Editors of the Journal :—

BELOW I send a description of the "George Inness Memorial Medal," recently endowed by his son, as an annual award to be made by the National Academy of Design :

Obverse. GEORGE INNESS • LANDSCAPE • PAINTER • MDCCCXXV MDCCCXCIV above and around a well executed bust, clothed, left. BAXTLEY | 1900 in horizontal lines over his left shoulder.

Reverse. A wreath of eight oak leaves and two stems, enclosing four oak leaves arranged in quatrefoil form IN MEMORY OF | GEORGE INNESS | GIVEN BY HIS SON — | AWARDED BY | THE NATIONAL ACADEMY | OF DESIGN | TO ; an oblong panel for name of recipient ; at each end of the panel is a triangular ornament, point inward ; the panel surmounts a palm branch placed diagonally, stem downward to right, the top projecting above ; below it 1901. Gold. 30. 47mm.

This medal (in gold valued at one hundred dollars) will hereafter be awarded annually to the painter of the best landscape exhibited at the Academy of Design, New York, N. Y. It is to be known as the "George Inness Medal," and it will be given by George Inness in memory of his father, who set a standard in landscape painting that has never been excelled in America. The piece is illustrated in *The New York Herald*, January 6, 1901.

EDMUND JANES CLEVELAND.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXV, p. 51.)

The following new medals have come to my knowledge since the last instalment of this paper.

I. CANADA. B. 1. *Medical Colleges.*

Toronto. Trinity Medical College.

1568. As No. 4 save, on obverse, below the shield and band: IMP. STA. C^O
LONDON

Silver. 20. 33mm. In the collection of the Boston Medical Library,¹ through Mr. R. W. McLachlan of Montreal.

B. 2. *Medical Societies.*

American Public Health Association. Montreal, 1894

1569. Obverse. Within laurel branches, a crowned armorial shield, upon a bow of red silk ribbon with yellow border, upon the ends of which, in gold; A. P. H. A. | 1894 — MONTREAL | P. Q

Reverse. Blank.

Brass. 10 x 12. 15 x 18mm. With pin attachment. I have drawing from Dr. Disbrow. See also No. 1354, Ottawa, 1898, and under United States, No. 1574

II. BRITISH WEST INDIES. F. c. *Pharmacists.*

1570. Obverse. TOKEN | 1½ | H. FORD

Reverse. DRAPERY | SADDLERY | IRONMONGERY | PROVISIONS | DRUGS

Lead. Hexagonal. 12. 18mm.² In the Boston collection, the gift of Mr. R. W. McLachlan.

III. CENTRAL AMERICA. 1. Mexico. B. 3. *Medical Societies.*

Am. Public Health Association.

See No. 1574, under United States.

V. UNITED STATES. A. *Personal.*

Dr. Herman C. H. Herold (), of Newark, N. J.

1571. Obverse. Bust (photographic), facing and to right. Beneath, upon a similar medal, suspended: TESTIMONIAL | BANQUET | TO | DR. H. C. H. HEROLD | FEB. 23d | 1899. Above, connected by the American flag, in silk, a scrolled bar, upon which: Dr. H. C. H. Herold.

Reverse. Upon the bar, incused: THE WHITEHEAD & HOAG CO | NEWARK N J

Brass bar with plate of white celluloid; medals of same. 22. 34mm.³ With pin attachment. I owe drawing to Dr. W. S. Disbrow, of Newark, N. J., from the specimen in his collection.

¹ My own collection of medical medals, comprising over two thousand pieces, I have recently given to the Boston Medical Library as a memorial of my father, the late Dr. David Humphreys Storer of Boston, president of the American Medical Association and for many years professor in Harvard University, who in his early life was interested in numismatics. I shall therefore hereafter speak of the collection as that of Boston.

² Concerning the attribution of the above, Mr. McLachlan writes me as follows; "Although it gives no locality I am inclined to class it as West Indian. The 1½ appears to stand for penny half penny, a coin which was especially struck for circulation in the West

Indies. The fact that the collection (a private one at Halifax) contained a large number of Jamaica coins would corroborate this. The word 'drapery' is not used much in Canada or the United States. 'Dry Goods' is our term." The piece was unknown to Atkins (Coins and Tokens of the British Empire, 1889).

³ Dr. Herold was appointed Collector of Internal Revenue by President McKinley, and the above was presented by his political friends. There was also a smaller piece bearing a one cent internal revenue stamp, without name, but with date, and with pin and ribbon.

Dr. Oliver Wendell Holmes (1809-1894), of Boston.

Besides No. 1447, there is the following:

1572. *Obverse.* Bust, to right.

Reverse. At sides, below: O. W. HOLMES — WEDGWOOD (incused)¹

Wedgwood, white upon blue. Oval, 104 x 78. 167 x 155mm. Communicated to me by my son, Dr. Malcolm Storer, Curator of the Boston collection.

Dr. Johann Kaspar Friedrich Spurzheim (1776-1832), of Vienna.²

1573. *Obverse.* Head, to right. Inscription, behind: G. SPURZHEIM Beneath: DAVID (D'Angers) | 1832

Reverse. Blank.

Bronze. 88. 140mm. Jouin, Catalogue du Musée d'Angers, p. 237, No. 416.

B. 2. Hospitals.

Woman's Relief Corps.

Besides No. 1522, there seem to be no less than fifteen others, somewhat similar, but with dates of the annual meetings and busts of the lady presidents.

Nichols, this *Journal*, Oct., 1900, p. 52.³

B. 3. Medical Societies.

American Public Health Association, Montreal, 1894.

See previously, under Canada.

The same, Indianapolis, 1900.

1574. *Obverse.* The soldiers' monument at Indianapolis. Inscription: INDIANAPOLIS A. P — H A OCT. 1900 Suspended from this, a red silk ribbon, upon which: TWENTY-EIGHTH | ANNUAL MEETING | AMERICAN | PUBLIC HEALTH | ASSOCIATION | UNITED STATES, MEXICO, | CANADA. | INDIANAPOLIS | OCT. 22-26. 1900

Reverse. WHITEHEAD-HOAG CO | CARD

White celluloid. 22. 34mm. With pin attachment. I have drawing from Dr. Disbrow. See also Nos. 1251, 1252, 1354, and 1490.

Wisconsin Pharmaceutical Association, Waupaca, 1900.

1575. *Obverse.* A pestle and mortar, upon which: · W · P · A · | MEET | WAUPACA | · 1900 · A ring above, to which is attached by a red, white, and blue ribbon, a bar upon which is a beaver, to left.

Reverse. COMPLIMENTS | OF | JERMAN, (scroll) | (scroll) PFLUEGER | & KUEHMSTED | CO. (between scrolls) | MILWAUKEE | SCHWAAB S. & S. CO. MILWAUKEE.

Bronze. 27 x 32. 37 x 52mm. With pin attachment. I have drawing from Dr. Disbrow.

F. 3. Pharmacists.

Jerman, Pfueger & Kuehmsted Co., Milwaukee.

See above, under Medical Societies.

VI. GREAT BRITAIN. I. England. C. Medical Events.

The illness (insanity) of George III.

Besides Nos. 1150-72, there is:

1576. *Obverse.* As that of No. 1164 (I. MILTON F.).

Reverse. As that of No. 1157 (exergue: 22 APRIL 1789).

Bronze. 18. 28mm. Neumann, *loc. cit.*, No. 25,723.

3. Ireland. A. Personal.

Dr. John Mallet Purser (), of Dublin. King's Professor of the Institutes of Medicine.

1577. *Obverse.* Bust, to left. Inscription: JOHANNI MALLET PURSER DISCIPULI XXV ANNORUM OB MERITA MDCCCXCIX

¹ Upon the reverse of the above there is also printed, in ink, the following: OLIVER WENDELL HOLMES | MANUFACTURED | BY | JOSIAH WEDGWOOD & SONS | FOR | RICHARD BRIGGS COMPANY | BOSTON.

² The above is described in the present connection because Dr. Spurzheim, after lecturing upon phrenology

at Boston, died in that city, and was buried at Mount Auburn.

³ Mr. Nichols intimates that in the earliest of these medals, (1885 with date 1883), the upper arm of the cross is pierced for suspension from a bar. The specimen in the Boston collection is not thus perforated.

Reverse. Upon a shield surrounded by scrolls, the college arms. Inscription: PHYSIOLOGIA ET HISTOLOGIA FELICITER EXCULTIS | + TRIN. COLL. DUBLIN +
Bronze. 30. 48mm. By Allan Wyon of London. *British Medical Journal*, 20 Oct., 1900, p. 1200, fig. Communicated to me by Dr. F. P. Weber of London.

B. I. *Medical Colleges.*

School of Physic, Trinity College, University of Dublin.
See above.

The regular sequence is now resumed.

VII. HOLLAND. A. Personal. (*Continued.*)

Dr. Anthonij van Leeuwenhoek (1632-1723), of Delft.

1578. *Obverse.* Head, to left. Inscription: ANT: LEEUWENHOEK · REG: SOCIET: ANGL: MEMB^R. Exergue, three cherries.

Reverse. The city of Delft. In foreground, flowers and hives with bees. Exergue: IN TENUI LABORAT | TENUIS NON GLORIA (from Virgil, Georg. IV.)

Silver, bronze. 35. 55mm. Issued in 1698. Van Loon, Histori-Penninghen, IV, p. 233, fig.; *Ibid.*, Histoire Métallique, IV, p. 281, fig.; Rudolphi, p. 92, No. 386; Kluyskens, II, p. 136; *Ibid.*, Cat., p. 101, No. 26; Duisburg, p. 180, CCCCLXXXIV; *Ibid.*, Cat., p. 54, No. 623; Hawkins, Franks and Grueter, II, p. 196, No. 508. In the Boston collection, and that of Mr. D. Parish, Jr., of New York.

1579. *Obverse.* Head, with long hair, to left. Beneath: J. P. MENGER. F. Inscription: ANTHONIJ VAN LEEUWENHOEK | ONTDEKKER DER MIKROSKOPISCHE WEZENS SEPT. 1675.

Reverse. Laurel and oak wreath, open above and with tablet below. Inscription: TOE GEWEZEN DOOR DE KONINKLIJKE AKADEMIE VAN WETENSCHAPPEN (Sciences) TE AMSTERDAM.

Bronze. Rüppell, *loc. cit.*, 1877, p. 9.

Dr. Karel L'Escluse (1526-1609), of Leyden.

See medal of the Royal Horticultural Society of Belgium already described, No. 772, under Lobel, Great Britain.

Dr. Jan Pieter Theodoor van der Lith (1814-), Superintendent of the Hospital for the Insane at Utrecht.

See hereafter, under Hospitals.

Dr. Floris Jakob van Maanen (1777-1861), of The Hague. Chevalier and Aulic Councillor.

1580. *Obverse.* Beneath a radiant sun: D^R FLOR. JAC. VAN MAANEN | GEB. 26 DECEMBER 1777 | RIDDER DER ORDE V. D. NED. LEEUW | STAATS RAAD IN BUITENGEW(ONEN). DIENST | VROUWE | MARG. MART. VAN DER MEERSCH | GEB 15 JULIJ 1780 | 50 JAAR VEREENIGD | 27 APRIL | 1856. | (rosette)

Reverse. Clasped hands hold ribbons suspending two armorial shields within crossed palm leaves tied with ribbon. Above their junction: L (fifty).

Gold, silver, bronze. 24. 38mm. Kluyskens Cat., p. 102, No. 53; Dirks Nederlandsche Penninghen, 1889, II, p. 173, No. 776. In the Boston collection.

Dr. Philip Matthaeus, Sen. (1621-1700), of Franeker, Frisia.

1581. *Obverse.* An angel standing upon a sarcophagus; in right hand a trumpet, and in left a book. Legend: VIVITUR INGENIO | MORITUR CORPORE.

Reverse. Within field: NATUS MARPURGI II DECEMBRIS 1621. DENATUS FRANQUERA 29 DECEMBRIS 1700. Inscription: PHILIPPUS MATTHAEUS PER 36 ANNOS MED. ET BOT. PROFESSOR. PER 14 HONORARIUS ET PROVINCIAE ARCHIATER. (engraved.)

Silver. 42. 68mm. De Vries and De Jonghe, Nederlandsche Gedenkpenningen, 1829, I, pl. 3, fig. 7; Rudolphi, p. 103, No. 432; Kluyskens, II, p. 193; Duisburg, p. 115, CCCVIII.

Dr. Philip Matthaeus, Jr. (1641–1690), of Franeker.

1582. *Obverse.* A skull and crossed femora, beneath an hour glass. Legend: DISCE MORI IN VITA POST FATA UT VIVERE POSSIS.

Reverse. Within field: NATUS ULTRAJECTI 16 MARTI 1641. DENATUS FRAN-QUERAE 6 OCTOB. 1690. Inscription: PHILIPPUS. MATTHAEUS. JUNIOR. PER XX. ANNOS. MEDICINAE. ET. ANATOMES. PROFESSOR.

Bronze. 36. 56mm. Dirks, Penningkunde van Friesland, I-X, p. 41, No. 7; Kluyskens, II, p. 194; Duisburg, p. 115, CCCIX.

Dr. Johan Monnikhof (—1787), of Amsterdam.

1583. *Obverse.* Clasped hands. Inscription: DOOR KONST EN BROEDERSCHAP VERBONDEN. Exergue, beneath a line: PRYS VAN HET LEGAAT | VAN | IOHANNES MONNIKHOFF. | (two crossed and tied palm leaves) | v. c. (Van Calker) F.

Reverse. A coiled spring. Inscription: DE KONST DOOR TUEDOEN VOLMAAKTER GEWORDEN. Exergue, beneath a line: F. BUCHNER | Quinto lustro Peracto Curator. | 1817.

Silver. 38. 63mm. Van Loon, Penningen, Verfolge, II, p. 339, pl. LXVII, No. 689; Dirks, No. 104.

1584. As preceding, but in exergue of obverse: PRYS VAN HET LEGAAT | VAN JOHANNES | MONNIKHOF

Van Loon, loc. cit., II, p. 340; Bijdragen voor de Penningkunde, 1841, pl. II, No. 7.

Dr. Gerrit Jan Mulder (1802–1880), of Utrecht. Professor of Chemistry.

1585. *Obverse.* Bust, to left, bearing three decorations. Beneath: D(avid). V(an). D(er). KELLEN F. Inscription: GERARDUS JOHANNES – MULDER

Reverse. Within laurel branches tied by ribbon: PRAECEPTORI | CARISSIMO | GRATI | DISCIPULI | MDCCXL-MDCCCLXV

Bronze. 42. 65mm. Kluyskens Cat., p. 102, No. 54; Rüppell, 1877, p. 12; Storer, Sanitarian, April, 1889, No. 993; Tijdschrift, etc., 1900, p. 149, No. 55.

Occo. See under Germany.

Reil. See under Germany.

Caspar Georg Carl Reinwardt (1772–1854), of Leyden. Co-editor of Geneeskundige Bijdragen (Medical Memoirs), Delft, 1825–30. Professor of Chemistry.

1586. *Obverse.* Bust, decorated, to left. Beneath, at right: v. D. K. Legend: RESPONDENT ULTIMA PRIMIS Exergue: AET. LXXVIII

Reverse. (Rosette) | C G. C. REINWARDTIO | NATURAE. INVESTIGATORI | ET. INTERPRETI | PER. L. ANNOS. PROFESSORI | AMICI. ET. DISCIPULI | D. X. JUNII | MDCCCLI Beneath, two palm leaves tied by ribbon.

Bronze. 32. 50mm. Kluyskens, II, p. 368; Ibid., Cat., p. 101, No. 30; Duisburg, p. 186, DVI; Ibid., Cat., p. 55, No. 639; Rüppell, 1876, p. 59; Dirks, II, p. 118, No. 722; Schulman, Arnhem Cat., p. 102, No. 55. In the Government, Brettauer, and Boston collections.

Dr. Abraham Richard (1702—), of Amsterdam.

1587. *Obverse.* A radiant eye. Inscription: ABRAHAM RICHARD, GEBOREN DEN 15 FEBR. 1702. HEELMEESTER (Surgeon) DEN 31 DECEMBER 1726. OVERMAN 7 SEPTEMBER 1752 GEWORDEN, DRAAGT DEGEN OP AAN DE MEDE OVERLIEDEN TEN BLISKE VAN ACHTING BIJ ZIJNE LAATSTE VOORGITTING DEN 28 FEBRUARI 1783.

Reverse. A female sacrificing at an altar. Inscription: DE DANKBAARHEID OFFERENDE . HOE ZOL IK DEN HEER VERGELDEN ALLE ZIJNE WELDADEN . PS . CXVI . VS . 12.

Silver. 25. 39mm. Kluysken Cat., p. 102, No. 43. I received the description from the late Dr. J. J. B. Vermyne of New Bedford, formerly of Utrecht.

Van Ross. See under Hospitals.

Rumpff. See under Sweden.

Dr. Gerard Schaaf (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

Seba. See under Pharmacists.

Simons. See under Epidemics, Typhus.

Dr. Hendrik Andreas Sittard (1470—), of .

1588. *Obverse.* Bust, to left. Inscription: * HENRICVS ANDRIVS SITTARDVS . ARTIVM ET MEDCNE DOCTOR . ANNO ÆTATIS LXXI.

Reverse. OMNIBVS ADDE | MODVM. | ANNO | M.D.XXXXI.

Silver, bronze, lead. 34. 55mm. Moehsen, I, p. 33, fig.; Rudolphi, p. 148, No. 616; Kluykens, II, p. 451; Duisburg, p. 41, CXV; *Ibid.*, Cat., p. 52, No. 602. In the Government collection.

Dr. Herman Snellen (1834—), of Utrecht. Ophthalmologist.

See Donders, No. 1543.

Dr. Bernhard Franz Suerman (1782–1862), of Utrecht.

1589. *Obverse.* Bust, with military orders, to left. Beneath: D. VAN DER KELLEN F. Legend: LABORANTIBVS PRAESIDIVM — CONSVLENTIBVS LVMBEN.

Reverse. Within heavy oak branches, tied by ribbon: BERN. FRANC. SVERMAN | PER X LVSTRA | MEDICINAE PROFESSORI | DOCTRINA ARTE SAPIENTIA | DE ACADEMIA ET DE PATRIA | OPTIME MERITO | SENATVS ACADEMIAE | RHENO TRAIECTINAE | D. IX OCTOBRIS | MDCCCLIX.

Gold, silver, bronze. 36. 58mm. Rüppell, 1877, p. 12; Dirks, II, p. 209, No. 821; Storer, *loc. cit.*, April, 1889, No. 995; Schulman, Arnhem Cat., 1899, p. 103, No. 65. In the Government and Boston collections.

Superville. See under Germany.

Dr. Jan Swammerdam (1637–1680), of Amsterdam.

1590. There is a large medallion of him at the Nouvelle Ecole Supérieure de Pharmacie at Paris.

Dupuy, Notices biographiques (etc.), Paris, 1881, p. 108, No. 36.

Dr. W. H. Swart (), of Kollum.

Obverse. Inscription: WILH. II. NASS : BELG : REX . LUXEMB : M : DUX . (J. P. Schouberg.)

Reverse. A wreath of laurel. Inscription: W. H. SWART. | MED. ET ART. OBST. DOCTORI | IN PAGO KOLLUM | DE PROPAGANDA | VARIOLARUM VACCINARUM | INSITIONE | BENE. MERITO | REX D(EDIT). | MDCCCLX.

Gold. Dirks, II, p. 7, No. 580; Storer, *loc. cit.*, Sept., 1894, No. 2272. As I am in doubt whether the inscription upon the reverse may not be engraved, I do not number it.

Dr. C. Swaving (), of Batavia, Java.

1591. *Obverse.* Bust, to right. Upon neck: J. P. MENGER. Inscription: WILLEM III KONING DER — NEDERL(ANDEN). G(ROOT). H(ERTOG). V(AN). LUXEMB(URG).

Reverse. AAN — DR. C. SWAVING — EERSTEN | STADS GENEESHEER — TE BATAVIA — VOOR DE | AANBIEDING — VAN EENIGE VOORWERPEN — AAN DE | WETENSCHAP DIENSTIG(for contributing some objects useful for Science) VAN WEGE — | DEN KONING — MDCCCLXIII.

Silver. Dirks, II, p. 254, No. 892.

[To be continued.]

THE publication of the Inscriptions at Delphi, by Th. Homolle, gives us some ancient monetary monograms, as shown by decrees. Two of these bear ΠΕ (Pellene), and one of Arcadia has ΑΡ; and there are quite a number of signatures of artists, the dates of which in one case at least go back to 300 B. C.

ANOTHER HOE GUTENBERG MEDAL.

In the *Journal* for July was described a medal recently struck by direction of Mr. Robert Hoe, of New York, in commemoration of the erection of the first Gutenberg statue erected in America, five hundred years after the invention of printing. The same gentleman has also issued another medal still more closely connected with the anniversary of that event. As the former honored the inventor of the art, the latter notes the wonderful development of the printing press. On the obverse is shown the structure of one of the gigantic presses employed in the large newspaper offices throughout our country in the evolution of which from its small beginnings the establishment of Messrs. R. Hoe & Co. have borne so important a part. The vast machine, with its elaborate framework and galleries, its wheels and cylinders, fills the greater part of the field ; above it, in four lines, the inscription OCTUPLE PRESS | PRINTING 102,000 | 4 PAGE NEWSPAPERS | PER HOUR ; beneath the press on a tablet of curving outlines forming a kind of exergue, in three lines, INVENTED AND CONSTRUCTED | BY R. HOE AND CO. | IN 1900 Legend, separated from the field by a circle, IN COMMEMORATION OF THE 500TH ANNIVERSARY OF THE BIRTH OF GUTENBURG * The reverse shows the printing press of the fifteenth century, a small structure of wood, with clumsy framework, operated by a screw and lever, its bed supported by a brace to endure the stress of the impression ; at the right is an inscription in six lines, PRINTING | PRESS | USED BY | GUTENBURG | IN 1450 At the left is a branch of oak, and at the right and below the press, on a tablet or space divided from the field by a curving line, the inscription in eight lines, TO | THE HONOR | AND MEMORY | OF | JOHAN GUTENBERG | INVENTOR | OF | MOVABLE | TYPES At the lower edge of the medal is the name of the designer and die-cutter, A. Scharff.

This medal was struck in silver, and only a few impressions have been taken for distribution among personal friends of Mr. Hoe. Like that previously described, which was issued by the same gentleman, the dies of this piece are the work of the eminent Viennese medalist, Anton Scharff. Its size, as by the engraving from which our description is taken, is 32, American scale.

W. T. R. M.

PORTUGUESE JETONS.

M. DE WITTE informs us that L'Archéologo Portuguès are about to publish, with a preface by M. Leite de Vasconcellos, a description of sixty-three Portuguese counter jetons (*contos para contar*) from the rich collection of M. Julius Meili, of Zurich, whose services to the science are well known to every collector of South American coins and medals. The greater portion of these pieces will be illustrated, which will give an increased value to the work, as the series is a very interesting one and but little known to collectors.

MEDALS OF THE GRAND ARMY.

IV.

THE meetings of the Woman's Relief Corps were brightened by a custom adopted some years ago of wearing badges having a local significance, and alluding either to the place where the meetings were held or the State from whence the delegates came. Such a badge was struck for the meeting at Boston in 1890, to be worn by ladies present from Kentucky. This was a square planchet, suspended at one corner by a chain to a clasp. The obverse represented a piece of hard-tack, punched with twenty-five holes, and bearing the letters G A R. On the reverse in six lines, the second curving across the field, KY. | 24TH NATIONAL ENCAMPMENT | SOUVENIR | BOSTON, | MASS. | 1890. A slightly raised border surrounds the reverse. The bar shows an ear of corn, partly stripped, with KENTUCKY on the upper left side,—the staple of the State from the treatment of which Bourbon County has won a national reputation. Copper bronzed. Length of side of square, 19; length of bar, 40. Mounted upon a white ribbon on which, in two lines, w. | R. C.

The Boston badge in 1890, worn in that city on the occasion of the Eighth National Convention, consisted of a shield-shaped planchet, having a slightly raised, narrow border, with a twisted or rope-like ornament upon it; on the field, a view of Faneuil Hall, showing the front and the left or southern side; beneath it, FANEUIL HALL in an ornate letter. Legend, above the building, WOMANS RELIEF CORPS the central word curving over the cupola, and the other two curving downward from the top on each side. Reverse, Inscription in five lines, second and last curving, 8TH | NATIONAL CONVENTION | AUGUST | 1890. This shield is attached by chains to a bar, representing an axle, and hub pierced for spokes, and terminating in a floral ornament; a ribbon inscribed F. C. L hangs from the axle, and on the top of the latter is a roughened, semi-circular tablet, with BOSTON 1890; at the bottom of the bar, a loop from which hangs a small bronze medal, on which is an old-fashioned box-topped cradle, over which, at the right, '76. The shield is of brass or composition, gilt, and burnished. Greatest length, 28, and width, 20; length of bar, 28; the small medal attached is of copper bronzed, and size 12. Worn with a yellow ribbon behind the shield, attached to the bar.

There is another Boston medal, which was worn in Washington by the ladies of the Charles Russell Lowell Corps, No. 28, one of the subordinate bodies meeting in Boston, and which is composed of ladies more or less closely connected with the members of the G. A. R. Post of the same name, in that city. The obverse has on the centre of the field a small circle with the device of the Grand Army,—a soldier and sailor clasping hands, etc., as already described, surrounded by the legend, on a narrow circle, GRAND ARMY OF THE REPUBLIC above, and · 1861 VETERAN 1866 · below; this device is surrounded by a soldier's belt, the buckle plate with U S thereon at the bottom, and inscribed ONE COUNTRY AND ONE FLAG. Reverse, Inscription in seven lines, the first and last near the edge of the piece, taking the place of a legend, and the second and sixth conforming to the curve of the outer lines, CHARLES RUSSELL LOWELL | POST NO. 7 | G. A. R. | DEPT. OF MASS. | 1892 | PRESENTED TO | WOMAN'S RELIEF CORPS NO. 28. Edge loop and ring, with yellow ribbon attached to a bar on which, BOSTON; the field of the bar depressed and roughened. Copper, silver-plated. Size 20. Length of bar, 24.

The Detroit souvenir for the meeting of the Corps in that city at the Ninth Convention was a shield similar in form to that of the Boston souvenir, above described. On the field are the arms of the State of Michigan—a man standing on a peninsula at the right, with the sun rising from the water in the distance; in chief, TUEBOR Crest, an eagle displayed, holding an olive branch and arrows in his talons; supporters, dexter, a stag; sinister, a moose. Motto, on a ribbon, SI QUÆRIS PENINSULAM AMœNAM, and on a loop of the ribbon falling beneath, the remainder of the motto, CIRCUMSPICE. Over the crest on another ribbon the motto, E PLURIBUS UNUM and above this, dividing the upper from the lower portion of the shield, is a flying eagle, the ends of his pinions touching the sides of the shield; in the circular space over the eagle a cypher of F C L (for Fraternity, Charity, Loyalty, the motto of the Grand Army). Reverse, Inscription in seven lines, the first two and last curving, MICHIGAN | SOUVENIR | 9TH | NATIONAL | CONVENTION | W. R. C. | AUGUST 1891 Attached by chains to a clasp or bar; the lower portion of this is an ellipse on which is a wolverine moving to right (the popular name of Michigan is the "Wolverine State"); hanging from this is a miniature bar of copper, alluding probably to the famous copper mines of the State; the upper portion of the bar (clasp) is semi-circular, its ends slightly extending outward, and filled with radial lines, on which, 18 DETROIT (curving) 91 Brass or gilt metal. Length of shield, 30; width, 20; length of bar, 24. A yellow ribbon, the color of which, it is hardly necessary to say, alludes to the hospital service of the Army, is attached to the bar, and falls behind the shield, etc.

The Iowa ladies wore the cross of the Corps, on the field of which is, I imagine, a prairie chicken, to left; w. r. c. on the upper arm, and iowa below the ground on which the bird is walking. Reverse, Plain. A loop and yellow ribbon with w. r. c. attaches it to a bar having a circle on the centre, and the head of the same bird, but turned to the right; iowa on the left, 1891 on the right. Copper bronzed. Size of cross, 18; length of bar, 24.

The medal of the Convention of the Corps which met at Indianapolis in 1893 has been described. A souvenir medal was struck and circulated at that time in honor of Adlia New, a lady who won an honorable fame for her devoted service as an army nurse. The planchet is a Maltese cross with rays between the arms; on the centre is a clothed bust, facing, but slightly turned to the left, with her name ADLIA NEW below, and SERVED WITHOUT PAY above; on the arms, beginning at the left, are the years of service, 1862, 1863, 1864, 1865. Reverse, Inscription in six lines, the first two and last two curving, SOUVENIR | PRESENTED BY | LADIES CITIZENS | COMMITTEE | INDIANAPOLIS The cross is pierced on the upper two points, and attached by chains to a bar having an ornament on the top. Inscription in two lines on the bar, 27TH NATIONAL ENCAMPMENT | SEPT. 5. G. A. R. 1893 A yellow ribbon.

For the attendants at the Twenty-ninth Convention in 1895 at Louisville, an elliptical badge was struck; this was composed of formal rays with rounding terminals, having an elliptical tablet in an open wreath of palm leaves, and containing a portrait bust, clothed, of Lincoln, his head in profile to right. No legend. Attached by chains to a bar, with a floreated ornament above and at the sides; on the centre a small shield with a cabin, LINCOLN's above, curving, and CABIN below, in very small letters; inscription in two lines, divided in the centre by the shield, 29TH NATL ENCPMT. | LOUISVILLE SEPTBR. 95 Gilt metal. Length, 28; width, 22; length of

bar, 32. A yellow ribbon, with the letters w. r. c. below the badge. This was given by the citizens of Louisville to the ladies of the Corps. The metal of this souvenir has an interest of its own: it was made by melting two cannon given to the Citizens' Committee by special Act of Congress in February, 1895. They were sent from the Rock Island Arsenal, and on reaching Louisville in May, were escorted through the streets of the city with marked attention. Both were used in the Civil War; the one by the Union Army was made by Ames at Springfield, Mass., in 1842; that used by the Confederates, by Leeds & Co., of New Orleans, in 1862, as attested by Mr. Thos. J. Batman, chairman of the committee.

The ladies of Vermont frequently wear the cross of the Corps, with a central circle on which is the device of the State, a tall forest tree in the foreground, sheaves of wheat at its left, an ox at its right, and mountains in the distance. Composition metal, resembling steel in appearance, but probably copper, silver-plated and oxydized. The arms are surrounded by a slightly raised border and the field roughened. Size of cross, 19 nearly; of circle, 11. Attached by a white ribbon to a bar of similar metal, on which is VERMONT in an ornamented border, w r c in silver letters on the ribbon. Length of bar, 24.

For the Department Convention of Pennsylvania a souvenir medal was struck which has a clothed bust in profile, to right, of Mrs. Reavley; her dress is fastened closely at the throat; the hair in a "French twist," with a curl over the forehead. Legend, above, · JENNIE M. REAVLEY · and completing the circle, DEPARTMENT PRESIDENT W. R. C. 1888. Reverse, Legend, SIXTH ANNUAL CONVENTION DEPT. OF PENNA. W. R. C. enclosing the inscription in seven lines, PRESENTED | BY | CORPS N° 8. | SOUVENIR | ERIE | FEB. 12. & 13. | 1889. An edge loop, ring and yellow ribbon attached to the bar, on which is the device and legend of the G. A. R. as described above; a sprig of laurel extends outward on either side, with an ornamental raised border except as concealed by the central circle. Silver-plated. Size 20. Length of bar, 24; size of central circle, 10.

I next describe some of the medals struck for Department or State Conventions of the G. A. R.

Obverse, Bust, in uniform, of Gen. Lawton, nearly facing, but turned slightly to the left; suggestions of "straps" appear on the shoulder, and the letters u. s. on either side of the collar; at the bottom, curving to conform to the edge of the piece, LAWTON (no other legend), at the right of which, in very small letters, J. K. DAVISON PHILA. Reverse, The device of the State of Indiana, as already described — a buffalo, forest, rising sun, etc., on a burnished field. Legend, on a slightly raised and deadened border, DEPARTMENT OF INDIANA and G. A. R. at the bottom, completing the circle. Copper. Size 22. Suspended by a ribbon of the national colors from an ornate bar, on which, a trophy of arms, — a cannon erect, behind which are two muskets crossed in saltire, and a sword laid horizontally, hilt to right, surmounting a wreath of laurel, open at the top, having at the base two long sprigs extending outward to a pile of cannon balls on each side; the centre of the bar rises in a semi-circle, over which falls a ribbon with INDIANAPOLIS. Length of bar, 28; greatest height, 15.

Obverse, Clothed bust, facing, of Gen. Jas. F. Morrison, Department Commander, the head turned a little to the right. Legend, above, 34TH ANNUAL on the left, ENCAMPMENT on the right, and DEPT. OF PA. G. A. R. below. Reverse, An equestrian

statue on a pedestal ; the horse is standing, his head to left ; the rider in uniform, his head bare, his left hand resting on his hip ; the right hand, concealed, is apparently holding the bridle ; at the right of the base of the statue, and curving to the edge, is the die-cutter's name in very small letters, JAS. K. DAVISON, PHILA. There is no legend. Copper bronzed. Size 22 nearly. Worn with a red ribbon attached to an ornate clasp, oblong with semi-circular top, over which lies a ribbon on which, 19 GETTYSBURG OO On the bar is a monument, having an inscribed tablet on its base, and surmounted by an open book, with shrubbery on each side in the background. On the back of the bar is a battle scene. Attached to the bottom of the bar is a keystone, on which is an equestrian statue, the horse moving to right, the rider in uniform. Length of bar, 28 nearly ; greatest length, 14 ; length of keystone, exclusive of loop on the top, 12. This is a well executed and suggestive medal, but there is nothing whatever on the piece to show whose portrait it bears, or in whose honor the statues and monument were erected, thus depriving the medal of all historic value, save as it is incidentally shown that it refers to the battle-field of Gettysburg. Probably the monument, and possibly the equestrian statues, may be recognized by a visitor to the place, with the medal in his hand, but to the hundreds who may see the piece its story is not to be read. Too often die-engravers and bodies ordering medals forget that the collector, a half century hence, will be unable to discover the purpose of the medal, and thus one of its principal objects as a historic monument is utterly defeated.

Springfield, Mass.

C. P. N.

COIN FINDS.

As indicating the constant accessions to opportunities for a study of ancient and especially Roman coins among European collectors, the frequent "finds" of deposits of such pieces are important factors. Hardly a foreign numismatic periodical reaches us without an account of some discovery of a hidden hoard. At Carpenta, near Forti, a deposit of fifty-nine coins of the later Roman republic has come to light. An examination of the pieces shows that it was hidden perhaps about the time when Sulla returned to Italy, or the period of the Mithridatic War, about 85 B. C. At Contigliano a large deposit has been found ; how many pieces it contained when exhumed is not certainly known, but 647 silver denarii, pertaining to about one hundred different consular families, have been recovered from the laborers, who knew little of their antiquarian value.

This popular ignorance combined with greed is most unfortunate for the student. The moment the laborer's pick strikes and breaks a buried jar, or uncovers a hoard, there is a scramble for the unlooked-for prize, and in the East, where Greek coins are exhumed more frequently than is generally known, as we are assured by a gentleman who resided for many years near Beirut and other cities in Asia Minor, the peasants carefully conceal the fact, when they find buried money, for otherwise the officials seize the coins, and make no return.

In Pompeii has been found what we may fancy perhaps was a collector's small cabinet ; it was furnished with a drawer, inside of which were 87 silver coins of the late Republic ; 43 Imperial silver denarii, covering the reigns of seven of the Cæsars, and 54 copper or bronze pieces of four, including a dupondium of Nero, hitherto un-

known; various other family treasures of gold, silver, amber, glass, etc., were found in the same desk.

Not long ago 4,000 coins were found at Gioia dei Marsi, but most of them disappeared before the discovery was known, and only about a tenth part—mostly common silver denarii were recovered.

A curious discovery of moulds made of terra cotta, which occurred some time ago, has lately been announced. These were found at Bordeaux, France, and four of them had types of Julia Domna, Caracalla, Gordianus III and Hercules. They were probably intended for counterfeiting purposes. In Ossero, Austria, 475 coins, ranging from 254 B. C. to 4 B. C. were lately discovered. Numbers of renaissance gold-coins exhumed at Abbiategrasso, Italy, thirty-five in all, have been described by Signor Solone Ambrosoli, in a late number of the *Rivista Italiana*.

Were such possibilities open to our American scholars, the interest in varieties of Cents, etc., would find a worthier subject for its exercise.

W. P. C.

BALTIMORE SHILLINGS IN COPPER.

Editors of the Journal:—

IN the course of some remarks on "Impressions in Copper of Early American Coins," in the July *Journal*, you state that: "It is but just to add that none of the copper Baltimore pieces which have come under our notice have borne marks of circulation." Now, I have in my collection a Baltimore shilling, in copper, considerably worn by circulation. It came into my possession in 1883, having been purchased in Birmingham, England, from Mr. A. R. Thomas. Not having heard at that time of copper Baltimores, I was under the impression that the piece was a counterfeit. But shortly afterwards, I compared it with the uncirculated coin in the British Museum, and the two were clearly shown to be from the same die. They differed from the silver impressions in having no semicolon after "MARIAE." I also saw an uncirculated specimen in the Hunterian collection at the Glasgow University. A specimen was sold at auction by Leonard & Co., in Boston, about the year 1870. This I have been informed was a consignment from Messrs. W. S. Lincoln & Son, of London.

It will thus be seen that all the known copper impressions have been found in England, and that they were from a different die to that from which the silver ones were struck.

This would lead to the belief that a second coinage was contemplated, for which the dies of the shilling and sixpenny pieces were actually engraved, and that for some reason or other it was never issued,—most likely the indifference with which the first coinage was received or the opposition of the home government. And the die-sinker, finding the unused dies in his hands, struck off a few impressions for distribution among his friends; or perhaps to reimburse himself for the outlay on suppressed dies, when the opportunity offered a few years later, he put out a small number; and my specimen thus getting into circulation, passed current among the seventeenth century tokens which were issued in such numbers shortly afterwards.

R. W. McLACHLAN.

Montreal, Oct. 14, 1900.

MASONIC MEDALS.

[Continued from Vol. XXXV, page 61.]

MCXXXI. Obverse, On an elliptical planchet a tessellated pavement on which stand three lighted candlesticks in a triangular position between two pillars surmounted by globes; at the top, near the edge, the All-seeing eye, with a square, point upwards, beneath it, the right arm being nearly double the length of the left, a plumb on the left and a level, base toward the square, on the right; the working tools are inclined so as to be parallel with the sides of the square. No legend, but in exergue, in two lines, VIRTUTI . ET | SILENTIO (To virtue and silence); the letters quite rudely executed, and reminding one of those on the Vernon Medals. Reverse, On the field a curious figure resembling a cross with five arms, the points meeting the edge of a small circle in the centre, the terminals square; between the upper arm and that on the right is a gateway, with a tower on either side; in the next space to left a roofless chamber, with a small door at the further end; in the next a church building, the tower to right, with three small pinnacles; between the lower arms the compasses extended, and between the next two a hand holding a sword pointing up and to left; from the top near the edge a border of "lily-work" extends more than half way down the sides, and completing the circle, on a curving tablet, SPES MEA IN DEO EST (My hope is in God.) Silver.¹ Width 18, height 23, exclusive of the loop in upper edge.

MCXXXII. Obverse, Accolated busts to right, in profile; that on the right is a portrait of the first Master, John Bird, in the coat and neck-tie or scarf of a century ago; the other is that of James H. Lloyd, the Master at the date of the Centennial. The field is surrounded by a circle of dots, outside of which, on a border slightly raised and deadened, the legend above, APOLLO LODGE N^o 13 F. & A. M. TROY, N. Y. and below, completing the circle, INSTITUTED DEC. 12. 1796 Reverse, On the field, on an ellipse with serrated border, the longer diameter perpendicular, is the figure of Apollo standing facing, and draped in tunic and cloak; his head is radiated; in his right hand uplifted he holds a square, and in his left extended downward to observer's right, is a large pair of compasses; above is the All-seeing eye; around the seal its legend, at the right APOLLO LODGE and on the left, NO 49 TROY; at the top :: at the right of the seal is a plumb, at the left, a level, and beneath, curving upwards, ORIGINAL SEAL Legend, above, in three semi-circular lines, JOHN BIRD W. M. JOHN WOODWORTH S. W. | SAMUEL MINER J. W. | 1796 and at the bottom in three corresponding lines, 1896 | JAMES H. LLOYD W. M. | W. E. MAR-

¹ This extremely rare medal, the only one I have ever seen, with its ingenious symbols of the three degrees, is evidently of considerable antiquity. The mottoes and general character of the piece, which is in excellent condition, considering its age, lead me to believe it is a medal of English origin, and was probably

struck for general use, by some adherent to the so-called "Ancient" Grand Lodge, and not for any special subordinate body. I should assign it to the middle of the eighteenth century. For my knowledge of this piece I am indebted to my associate, Mr. L. H. Low.

TIN S. W. G. F. PAGE J. W. Bronze.¹ Size 24. Worn with a clasp, ribbon and bar of bronze, on which is an ellipse with the square and compasses enclosing G and the field irradiated by the All-seeing eye; the device surrounded by a border of dots and a line; 1796 on the left, 1896 on the right. Length of bar, 27.

MCXXXIII. Obverse, On a cruciform planchet, the inscription on the horizontal bar, AUG.: RESP.: "IGUALDAD" LOG.: SIMB.: (August and Worshipful Symbolic Lodge 'Equality'); on the perpendicular bar, OR.: ASUNCION PARAGUAY 5895 (Orient of Asuncion, etc.) Reverse, Plain. Silver, gilt. Size 28 nearly (45 mm.).²

W. T. R. M.

[To be continued.]

NOTES AND QUERIES.

DOG DOLLARS.

SOME time ago I saw a piece spoken of as a "Dog Dollar." What variety of the coin is meant by that name?

ROBERT SHIELLS.

THIS query has not been satisfactorily answered in the past. Some have thought it a slang allusion to Dutch coins with the Netherland lion in a wicket. "Black" often denotes "poor metal, washed with a thin coating of silver."

EDS.

EDITORIAL.

NAVAL MEDALS FOR MERITORIOUS SERVICES.

NUMISMATISTS will be gratified by the plans just proposed by the Naval Board recently appointed by Secretary Long, for rewarding meritorious service. These involve the establishment of several grades of medals, to be used in providing a new system of rewards for the officers and men of the United States Navy and the Marine Corps who shall distinguish themselves, and which, while rewarding in a substantial way their services, shall at the same time do no injustice to their comrades. The present system of advancing an officer so many numbers, when put into practice, virtually degrades the other officers whose numbers are passed over; for if A is advanced five numbers on the roll for gallantry, say from 10 to 5, B, who stood 5, must thereafter become 6, and so of the others who are passed; they are just so much further from promotion to the next grade, and with no fault of theirs. This is well exemplified in the case of the skillful captain whose admirable seamanship brought the battleship Oregon around Cape Horn to the shores of Cuba without an accident, in splendid time, and ready for the battle in which she took an important part. In spite of his exploit, which drew the attention of the world to that long and wonderful voyage, Captain Clarke was lower on the roll when the war was over than when it began.

To suggest a plan which shall prevent such manifest injustice, Secretary Long appointed a Board of Naval Officers, consisting of Assistant-Secretary Hackett, Rear-Admiral Watson, Col. Read of the Marine Corps, and Lieut. R. H. Ward. In reaching the result which they decided to recommend, no notice of recent individual cases was taken; but a general plan was devised, which seems at least feasible.

¹ In the Lawrence collection. I understand this was struck in Philadelphia for the occasion.

² This is a members' badge of the Lodge named, having its East in Asuncion, Paraguay; for my de-

burb, Germany, who informs me the piece is mentioned as No. 45 in "Monedas y Medallas Paraguayas," by Enrique Peña, recently issued.

It is now proposed to establish four medals of differing grade and honor, to be known as the Medal of the Republic, the Paul Jones Medal, the Farragut Medal, and the Campaign Medal. By the last, we presume it is designed to name the medal from the campaign in which it may be won. Thus those won in a Mexican war, if any were to occur, would be the "Mexican Campaign Medals,"—those of the late Spanish war, the "Spanish War Medals," or the "Cuban" or "Philippine Campaign," as the case might be.

An award of the "Medal of the Republic," as indicated by its name, will be the highest honor; it is to be given only to the commander-in-chief of a fleet or squadron who gains a decisive victory over that of an enemy equal or superior in strength. Of those who distinguished themselves for their exploits in the war with Spain, Admiral Dewey and Rear-Admiral Sampson are all, we presume, who would be eligible. This medal is to carry with it an increase of pay of one-third, which will obtain in the various grades through which the officer may be promoted, and on his death will carry a pension to his widow equal to his pay while in active service, to be continued until his children shall become of age.

The "Paul Jones Medal" is to be awarded only to an officer contributing in a special manner to a decisive victory over an enemy, and will carry an increase of pay of one-quarter, with its award. The number of these likely to be awarded for the Spanish war, if the plan should be accepted, will not be very numerous.

The "Farragut Medal" is designed to be awarded only to an officer or enlisted man for distinguished conduct in action,—such, for example, as rescuing a wounded man under fire. A smaller pension will be granted with this medal, but we venture to believe that by the Navy, as a whole, this medal, if we rightly understand the report, will be valued most highly, for, like the Victoria Cross, it will tell the story of personal valor.

Last of all comes the "Campaign Medal," to be given to officers and men participating in a campaign. These apparently correspond very nearly to the familiar War Medals, so called, of the British Army.

If the system of reward for gallant conduct and eminent bravery thus recommended is adopted, it will not interfere with the relative rank or degrade by implication an officer who by the fortunes of war had no opportunity to distinguish himself, and the reward the first three medals conveys will be substantial in a pecuniary point of view as well as a coveted decoration.

A NEW DEPARTURE.

AN experiment which will be watched with great interest has been undertaken by the American Numismatic and Archaeological Society, in conjunction with the National Academy of Design, in New York. Nearly a year ago a committee was appointed by the former body, "to look into the practicability of establishing a School for Die-cutting." This committee met in May last, and were directed to consult with Mr. Frederick Dielman, the President of the National Academy of Design; with Mr. John Lafarge, President of the Society of American Artists, and with Mr. J. Q. A. Ward, President of the Sculpture Society, and obtain their views. These gentlemen were unanimous in commendation of the scheme and in promising their hearty co-operation. They were of opinion, as we are informed, that no competent die-cutters could be found in this country, and that pupils would certainly be forthcoming; and, further, that there was plenty of work for them after graduation.

We are glad to have the assurance of gentlemen of the standing and ability of the officials of these societies, that there is a prospect of the renaissance,—and, if the opinion of the committee is accepted, we shall rather say the creation of metallic art in America, and, further, that to bring this about, a well-planned course of instruction may do much for its accomplishment. Whether it is not too broad a statement to make that there are "no competent die-cutters" in America, is a matter which we do not care to discuss at this time. If by "competent" is meant men of that high artistic genius which has manifested itself in such

marked degree on the continent in the last decade, it must be acknowledged — however reluctantly — that it would be difficult to name more than one or two at the most, among American artists, who have shown that they possess what may be called the medallic instinct ; that they are absolutely lacking we doubt. It seems to us that the lack of that encouragement which alone will bring to the front medallic ability is largely to blame for this condition of affairs, and if the tide has really turned and suitable rewards are waiting for competent medallists, we shall rejoice. We have had eminent American artists, painters and sculptors, but for medals (?) we have too often been satisfied with disks covered with ornate engraving, or with gorgeous combinations of gems and gold and enamel, which are not medals at all, but pretty gew-gaws from a jeweller's shop !

Whether this judgment of the committee be true or not, the plan proposed has been undertaken. A school has been opened through the kindness of the authorities of the National Academy of Design ; sessions have been held three times a week, if we are rightly informed, and five or more pupils have begun their work. Mr. Philip Martiny, a French sculptor, suggested the employment of two teachers,— one as to the practical application of the art of drawing to designs for dies ; the other to initiate the pupils in the preliminary steps connected with the modeling of designs and the incising of metals. A second year's course is to be established, should the work of the first year, or rather of the first eight months' term, be successful. The cost of such a school for the academic year is estimated at \$800.

Mr. Charles J. Pike, a pupil of St. Gaudens and Falguiére, has been appointed Instructor, and the class meets in the Schools of the Academy on Tuesdays and Fridays, working from 9 to 12. Tuition has been fixed at the nominal sum of \$2.00 per month. It is under the general supervision of the National Academy of Design, and subject to its rules ; and a special committee of the American Numismatic and Archaeological Society and the Academy are in immediate charge. To fairly test the feasibility of the scheme, subscriptions for the term of three years have been solicited, and a prize, named in honor of Mr. Woodbury G. Langdon, of the value of \$100, will be awarded at the close of the term, in May next, for the best work done in the class.

It would seem to an ordinary observer that one of the difficult points to be overcome is to afford such careful technical and practical instruction in modelling that the mechanical processes by which dies are usually engraved may be most successfully applied, — for the coining-press has its limitations. The automatic cutting of a hub by machinery, and then using this hub, which is often reduced to the proper size from a large model — always, we believe, at the various National Mints — to incuse a die in soft metal, which is afterwards hardened for striking, and which virtually reduces the loss by a cracked or broken die to a minimum, has done away, except in rare instances, with the old process of engraving the die directly on a blank of soft metal, much as a seal is engraved. If this breaks in annealing, all the labor is lost. The medallist now makes his model, and there his work may cease. Its most minute details will be automatically reproduced on the hub by a machine far more accurately than it is possible for the human hand to do ; and then, if a die breaks, another may speedily replace it.

Skillful and artistic modelling, adapted to the effect which is sought, is certainly one of the fundamental principles of medallic art. But behind all this must be the genius and the inspiration of the artist. No technical instruction can avail to create the talent ; that must be the gift of nature. " *Nascitur, non fit.*"

Whether these conclusions will commend themselves to the gentlemen whose most laudable efforts we sincerely and heartily approve, is a matter to which the old proverb, *experientia docet*, can give the only satisfactory answer. We shall watch with the deepest interest the operations and the results of the " American Numismatic and Archaeological Society's School for Die-cutting."



BALTIMORE PATTERN IN COPPER.
(PROBABLY UNIQUE.)



PRICE MEMORIAL MEDAL.
GRAND LODGE OF MASSACHUSETTS.



CENTENNIAL MEDAL.
COLUMBIAN LODGE, BOSTON.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

—*Horatii, Sat. I, i. 66.*

VOL. XXXV.

BOSTON, APRIL, 1901.

No. 4.

ANCIENT GREEK COINS.

V. SYRACUSE, SICILY.

BY FRANK SHERMAN BENSON.



RIANGULAR Sicily, lying midway in the great inland sea, and stretching across from Europe well-nigh to Africa, by reason of its size, its situation, and its varied historical associations, far surpasses in interest and importance all other Mediterranean islands. Mountainous throughout its entire extent, peak rising beyond peak to culminate at last in the mighty height of snow-capped *Ætna*, it was yet of such fertility in countless plains and valleys as to have been called in later days the granary of Rome and the garden of the Mediterranean. Inhabited for the vague centuries before the eighth by Sikans, Sikels¹ and Elymians of fabled Trojan origin, Trinakria (the three-promontoried) was earlier sung by Homer as the mysterious land which witnessed the sufferings of wandering Odysseus, beset by Skylla and Charybdis, by Polyphemus and the giants. Hither from Crete, in yet more distant times, Daidalos soaring on cunningly devised wings had fled before the wrath of King Minos, who followed in swift pursuit to meet his death, leaving the skilled artificer to build for his Sikan host strong cities, massive treasures, and above all, the holy temple on the Elymian mount. Here had come Herakles driving homeward the unruly oxen of Geryones, here had he wrestled with gigantic Eryx, and after victory had refreshed his weariness in the springs of Himera. While here, too, in the dim twilight of

¹ Whence came successive names, *Σικανία*, *Σικελία*, Sicilia, Sicily.

still more ancient myth and legend, Pallas Athene and Artemis had each her chosen spot; and here, "where ocean breezes blow round the island of the blessed, and golden flowers blaze, some on the ground, some on resplendent trees, while others on soft-shimmering waters float; with necklaces of which the happy ones intertwine their hands and heads", fair Persephone — Kore the maiden — innocently gathering violets near her favorite Henna, had been seized by fierce Aidoneus and borne off, from the midst of her companions, to his kingdom, the nether world; and along these same unresponsive shores had she been sought with bitter lamentations by the bereaved mother Demeter; *Ætna's* fires flaming for her torch.

The eastern coast, rising up as a barrier across the path of the Greek mariner purposely westward bound, or driven in the same direction before unfavorable gales, naturally became the scene of the earliest Greek settlements, in that eighth century B. C. when there sprang into renewed life and activity the old restless spirit of adventure and colonial enterprise which was soon to make the Mediterranean in large part a Greek sea. Thus Dorians and Ionians, taking small heed of the aboriginal Sikans and Sikels who had hitherto peacefully held this land, vied in founding coast cities; and we find Naxos, Syracuse, Leontinoi and Katane firmly established several years before any signs of Greek settlement appear on the Magna Graecian mainland, where in fact towns such as Sybaris and Kroton were to attain the height of their glory and prosperity at a much earlier period than their island neighbors.

The first two centuries of Sicilian history, however,—the art of coinage being yet unknown—do not demand our attention as students of numismatics; and when we meet with the earliest coin issues (about the middle of the sixth century) one city had already begun to show in Sikeliot affairs evidences of the wide influence which was later to expand into a general and overwhelming predominance. In fact for about three centuries the story of Syracuse seems to embrace, more or less fully, the history of all Sicily; where no city was so great or so insignificant as to feel secure from the savage cruelty of the Syracusan tyrants; and where, equally, all could rejoice at the approach, or at the success of the Syracusan "deliverers."

And if we seek historical pictures, what Sicilian city can show such variety in government and dominion as Syracuse in the fourth century? To the cruel, faithless, but brilliant and powerful Dionysios the Elder succeeds his unstable and vicious son, first the willing, docile pupil of Plato, then with weak self-assertion rushing to every excess of tyrannical vice, and, when at last forced to flee before the wrath of his outraged subjects, retiring to Corinth to end his days peacefully as a schoolmaster. Meanwhile, and in large part instrumental in this event, have come in turn the deliverers; able, haughty, unfortunate Dion; and Timoleon, pure, true-hearted, courageous

hero and patriot, the noblest figure of Sikeliot story. And then, with startling suddenness, in less than two decades we see the rise of another tyrant, more savage, more energetic in ill-doing than even Dionysios; and the century closes with the power and magnificence, the treachery and blood-rage of Agathokles.

The variety and splendor of Syracusan coinage, reflecting for three centuries the changes of civic fortune, give to successive issues an overwhelming interest, historical and artistic. The most skillful coin-engravers celebrated the city's victorious achievements by beautiful and appropriate designs, which excited the admiration no less of contemporaries, than of art-lovers in all succeeding ages; and whose wide-spread influence appears in coinages as far removed as Gallia and Asiatic Kilikia. In copiousness no autonomous coinage equals, and few royal series surpass that of this city:—an abundance attested by the number of my own Syracusan specimens, which comprise above one-eighth of the entire collection; not an unusual proportion in cabinets formed to give a comprehensive view of this subject. Such a marked pre-eminence, historical, artistic, geographical, and numismatic, must surely justify my choice of this city's coinage for these opening papers on Sicilian issues.

A word must be added on the subject of one peculiarity in the coinages of Sicily; namely, the uniformity of their weight-standard, which,—with the exception of some early issues of the Chalkidic colonies, such as Naxos, Zankle and Himera, where the Aiginetic standard prevailed,—was Attic; the full tetradrachm weighing 270 grains, and the didrachm 135, with its subdivisions in the same ratio.

For two hundred years after 734 B. C., when Corinthian Archias, with his followers, founded Syracuse—destined to become the mightiest of the Doric colonies—the energy of its inhabitants was confined to a gradual and natural extension in the neighboring unoccupied portions of Sicily, until the entire southeastern corner of the island had come under Syracusan dominion. A gradual evolution in civic government, common to all Sikeliot towns, where the supreme power, retained in the hands of descendants of original settlers, tended as a consequence more and more towards a close oligarchy, had meanwhile been taking place at Syracuse; and in the latter part of the sixth century we find a ruling aristocratic class, the Gamoroi, or Landowners, to whose period should be assigned the earliest Syracusan coinage.

GAMOROI.

60. Tetradrachm, wt. 263 grs. Sixth century B. C. (Pl. V: 1.) Obv. ΣΥΡΑ (archaic forms). Quadriga to right, horses walking. Rev. Female head to left, of archaic style, in incuse circle; around which, quadripartite incuse square, granulated.

(From the Montagu sale.)

Had we commenced our study of coinage with the still more ancient issues of Hellas, prototypes of this reverse would have been examined among those archaic Corinthian coins which, as already mentioned, circulated widely in the western Greek world before the art of coining money had penetrated thither; and which naturally would be almost exclusively used in this daughter city of the Isthmic metropolis. It is easy to trace in the peculiar shape of the incuse square,—especially when the specimen is somewhat worn,—a reflection of the swastika, which was the reverse type of Corinth for this sixth century; but the included head was doubtless that of the local nymph Arethousa, whose spring bubbling up—as it still does—on the sea-margin of Ortygia, was the inspiration of one of the most charming of Sicilian legends. This relates how in Elis of old Greece, the nymph pursued by the river-god Alpheios, was changed by Artemis (quickly responsive to her maiden's prayer) into a fountain, which flowing under the sea, welled up again in Ortygia. Not even thus, however, could she wholly escape her ardent lover, whose stream, likewise disappearing and taking the long under-sea journey, in similar strange fashion poured—and yet pours—forth its fresh and copious waters amid the salt waves of the harbor near by.

Sicily was celebrated for the beauty and speed of its horses,—the “unwearied steeds” of Pindar,—and perhaps this obverse type is descriptive of some especial pride on the part of the Syracusans. The quadriga is represented in the conventional method so common for the first century of Sicilian coinage, the engraver depicting two horses clearly and the other two simply by outlines; an artifice also employed for the pair of horses on No. 6 of this plate. No Nike, proffering victorious wreath, hovers over these steeds, so that we cannot here, as we shall shortly, trace any reference in this type to a victory in one of the great Hellenic games.

Like all oligarchies, the Gamoroi became in time overbearing and oppressive in their rule of the common people, who by immigration and natural increase were gradually growing more numerous and ungovernable. Finally, in the early years of the fifth century B. C., they rose in successful revolt, and driving the Landowners from the city established in their stead a pure democracy.

Meanwhile a new ruler, destined to become one of the most celebrated of Sicilian tyrants, had by fair or foul means established himself over neighboring Gela; and Gelon, son of Deinomenes, was prayed by the banished Gamoroi to restore them to their government of Syracuse. His mercenary forces found in the capture of this city, now weakened by its internal dissensions, an easy and congenial task; but the result was far different from that anticipated by his allies. The victorious general made himself absolute ruler of them and of the people, transferred from Gela to Syracuse his seat of government, and to increase the population of this new capital transplanted

thither one half of the citizens of his native Gela, as well as all the inhabitants of smaller adjacent towns, which he then destroyed. Gelon further strengthened his position by alliance with other Sicilian tyrants, notably Theron of Akragas; whose daughter Damareta, taken in marriage to cement this powerful friendship, was destined, as we shall find, to exercise a distinguishing influence on Syracusan coinage. These events took place in 485 B. C., with which year the Syracusan issues enter upon a fresh period, illustrated by the following coins:

GELON.

61. Tetradrachm, wt. 263 grs. B. C. 485-478. (Pl. V: 2.) Obv. ΣΥΡΑΚΟΣΙΩΝ Head of nymph to right, diademed, of archaic style; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by Nike running with outspread wings: border of dots.

(From the Bunbury sale.)

This rare coin, which probably initiated the coinage of Gelon, is of double interest, emphasizing as it does in art and treatment a marked departure from the preceding issue, and presenting the prototype after which were fashioned a large proportion of Syracusan silver coins.

We find that the types have changed sides; the head of the nymph Arethousa as worthy of the highest dignity now distinguishing the more honorable obverse, while the quadriga-scheme, representing earthly associations as contrasted with divine, marks the less important reverse. The process of evolution further appears in the transformation of the four swastika-like corners into an equal number of dolphins, which swimming around the head of the nymph always henceforth symbolize the island nature of Ortygia, the sea-encircled foundation of earliest Syracuse.

This head from its greater size displays more clearly than in the case of our Italiot *incuse* specimens the characteristic archaic method of representing hair by minute dots arranged in rows. The features stiff and severe, yet display a serene dignity, while the inscriptional letters lack sharpness and regularity. Around the head faint traces may be seen of a linear circle, considered by Mr. Evans a survival of the circular incuse which frames the head found on our earlier reverse, and which was doubtless retained to aid the die-cutter in securing a correct proportion between the head, the inscription, and the surrounding dolphins.

Turning to the reverse we find the first appearance of the purely agonistic type,—a Nike-crowned quadriga,—which was to persist for the three centuries of Syracusan coinage. The explanation of this design we must seek in an achievement of Gelon while still tyrant only of Gela. It seems clear that having in 488 B. C., won the chariot race at Olympia, he had grate-

fully dedicated to Zeus an offering of a chariot¹; and had established a less perishable memorial of his victory by placing on the Gelan coinage the type of his victorious quadriga. When three years later the tyrant, now become undisputed master of Syracuse, was issuing a new civic coinage, he doubtless thought it as politic, as it was flattering to his self-esteem, to again display this composition, not only a variety of the early Gamoroi type, but also a constant reminder to his present subjects of their new ruler's great triumph.

While, compared with its Syracusan prototype, this quadriga-design shows a decided advance in technical skill, we see that the horses are still stiff and angular, and the Nike absurd in posture and movement. There are in fact few indications of the grace, vigor, and harmony of action which will so grandly distinguish this group before the lapse of a century.

GELON.

62, 63 & 64. Tetradrachms, wts. 267-265 grs. B. C. 485-478. (Pl. V: 3-5.) Ob. ΣΥΡΑΚΟΣΙΩΝ Head of nymph to right or to left, wearing diadem of beads; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by flying Nike.

(From the Hobart Smith and Evans sales.)

In these three heads now become smaller than that of the earlier Geloan issue, we see gradual improvement in hair representation; the archaic dots growing more and more minute, to be changed at last into simple continuous lines, which are however still arranged with strict formalism. The plain diadem is replaced by a more ornate one of beads, while the dolphins have assumed more symmetrical proportions and curves. In the inscriptions archaic ο has finally disappeared; and the later Κ henceforth prevails.

The reverse of No. 5 shows on the part of the engraver an effort to distinguish the various legs of the four horses; while the idea of speed is conveyed by the charioteer's robe, which is blown backward by the rapidity of his course. Nike having here resumed her natural pose, flies horizontally, but still with stiff angularity, as she holds forth a crown of victory to the horses. The issue represented by this coin was—if one can judge from the number of extant pieces—most copious, and probably supplied the major part of the coinage of Gelon's reign.

GELON.

65. Didrachm, wt. 134 grs. B. C. 485-478. (Pl. V: 6.) Rev. Horseman to right, naked, leading a second horse; both horses walking: border of dots.

66. Drachm, wt. 66 grs. B. C. 485-478. (Pl. V: 7.) Rev. Horseman to right, naked, horse walking: border of dots.

¹ Portions of the pedestal of this chariot, identified by the inscription, were discovered at Olympia in 1878 and 1884.

The peculiar interest of these two reverses consists in their distinguishing each denomination by means of a corresponding type. Thus they complete a group in which the tetradrachm is designated by a quadriga; its half, the didrachm, by a pair of horses — the second horse represented only in outline, as in the case of the quadriga — and its fourth, the drachm, by a single horse. There are to be found in the entire range of Greek coinage but one or two instances of a similar descriptive scheme of values.

GELON.

67. Litra, wt. 12 grs. B. C. 485-478. (Pl. V : 8.) Obv. ΣΥΡΑ Head of nymph to right, wearing diadem of beads: border of dots. Rev. Cuttlefish.

The old Latin weight-standard, a pound (*libra, λιτρα*) of bronze, had been brought to Sicily in the immigration of that Sikel race which Greek energy and valor had later dispossessed of the valuable coast lands. It so chanced that the silver-equivalent of this weight of bronze was exactly one-fifth of the Attic drachm; and the new silver litra thus obtained, common to both nationalities, would be found most useful in bringing the Sikeliot coinage into harmony with that of the aboriginal inhabitants. Readily adopted for this reason by the Greek cities, the litra was carefully distinguished from their own obol — or sixth of a drachm, consequently of slightly lighter weight — by a marked difference in the reverse type. This of Syracuse, the sepia or cuttlefish, probably had reference to the cult of Poseidon, peculiarly appropriate to our sea-girt city.

These (Nos. 61-67) and similar pieces composed the regular coinage of this important reign; but we find in addition one remarkable issue commemorative of the great event which elevated Gelon — tyrant though he was, and thus naturally an object of hatred in the eyes of the liberty-loving Greeks — to the lofty level of the heroic victors at Marathon and Salamis.

The colonists on their advent into Sicily had found, in addition to the native towns, certain Phoenician trading-posts established at favorable spots on the coast. Driven from these, the Tyrian merchant-settlers had concentrated all their interests at the western end of the island, where their three cities — Panormos at the head — having attained importance, had in the course of two centuries come under the influence and dominion of Carthage. This mighty Semitic power, which from its African stronghold was for three hundred years to wage bitter war against men of the Aryan race, had thus become a close and jealous neighbor of the Greek; and but a slight excuse was needed, such as the appeal of a banished tyrant of Himera, to precipitate a collision. In 480 B. C., Hamilkar with a great host sailed from Africa to regain his ally's city; near which "by the well-watered shore of the river Himera," and on the same day as was fought the battle of Salamis, he

encountered and was utterly routed by Gelon at the head of a picked force of Syracusans and Akragantines, who had hastened across the island by forced marches to succor the beleaguered sister city. So crushing was this defeat that for three quarters of a century the Sikeliot towns were unmolested by even a threat from their African rival; and Gelon was everywhere hailed and remembered as the savior of Hellenic freedom in the west, in like manner as the victors of Salamis were revered in the eastern Greek world.

Such an overwhelming triumph,—the Punic general slain, his thrice one hundred thousand followers either victims of the same fate or reduced to slavery, the terror of the Semitic name destroyed,—was celebrated at Syracuse with stately and gorgeous ceremonies, and was commemorated by a distinctive issue of coins. Damareta, Gelon's queen, touched with a womanly pity for these hordes of enslaved warriors, and for the cruel abasement of their proud city, had interceded with her husband for easy terms of peace; and the conquered nation, surprised and grateful, bestowed upon her a golden crown or wreath. So valuable a gift—one hundred talents of gold—was speedily transferred to the city, and from its equivalent in silver was struck a coinage of dekadrachms—called Damareteia from this origin—and tetradrachms; which, in addition to their regular purposes of exchange, would seem to have been presented as prizes in the triumphal games of Apollo, established to recall the victory.

DAMARETEION CLASS.

68. Tetradrachm, wt. 263 grs. B. C. 479. (Pl. V: 9.) Obv. ΞΥΠΑΚΟΞΙΩΝ Head of Nike to right, laureate, in linear circle; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by Nike; in exergue, lion running to right.

(From the Bunbury sale.)

Of all the Damareteia but ten are now to be found, which as they are illustrative of the most beautiful phase of contemporary numismatic art, and commemorate as well an eventful crisis in Sikeliot history, have always been considered the peculiar treasures of a few fortunate museums and private collections. Thus it is with no feeling of hesitation that I present the tetradrachm—this too of the highest rarity, and an exact copy of the dekadrachm—as my representative of the so-called Damareteion class. Mr. Arthur J. Evans in one of his many brilliant papers on Sicilian coinages, concludes that in addition to the value of the wreath, there was devoted to this issue the share set apart for Gelon and his brothers from the Carthaginian spoil,—with the exception of a dedicatory tenth; and on this basis he proceeds to estimate at 20,070 the total number of Damareteia struck. Such a computation, which seems reasonable, would lead to the inference that out of

every two thousand coins from an ancient issue one only had survived the perils and evil chances of over twenty centuries. This ratio can however hardly be considered constant, in the absence of verification by similar well-established instances.

The triumphal and commemorative nature of this coin is displayed in the substitution, for Arethousa, of the head of Nike wearing the laurel of victory; while on the reverse the appearance of a fleeing African lion under the victorious quadriga symbolizes the abasement of Carthage beneath the feet of Syracuse.

The power and dignity of this head, the increasing grace of the curves in the dolphin scheme, the care and skill displayed in the treatment of the inscription letters, show that Gelon must have entrusted the production of this memorial issue to the die-sinker of greatest ability and reputation in the island; who indeed proved himself not unworthy of the honor. The linear circle is evidently modelled on that of No. 2 of the plate, which however in clearness and precision it far surpasses.

This issue forms the culmination of Gelon's coinage, as he did not long survive to enjoy his glorious honors, dying in the following year, 478 B. C., to be succeeded by his brother Hieron.

Gelon's had been the task to establish his dynasty firmly and to raise Syracuse to the leadership of Sicilian cities; his successor could devote himself to the arts of peace. Generous, cultivated and dignified, the patron of art and letters, Hieron attracted to his splendid court the lyric and tragic poets of his day, not only the native-born of Sicily, as Epicharmos, the inventor of comedy, but also those of Old Greece, rugged, powerful Aeschylus, sweet-voiced, copious Simonides, and proud, sublime Pindar, laurel-crowned, whose odes have preserved the memory of at least one Olympic victory of "the Syracusan monarch rejoicing in his steed," and of that other triumph when "in the race-course of the Pythian festival the herald announcing uttered proclamation in behalf of Hieron, victorious in the chariot-race." That he might with dignity and fitness entertain such illustrious guests, the ruler rebuilt and beautified his capital, commencing that process of architectural adornment which, continued by successive rulers, was to make Syracuse even in the world-worn eyes of Cicero "the greatest of Greek cities, and the fairest of all cities."

While thus in learning and refinement Hieron surpassed to the highest degree his simple, unlettered predecessor, no less wide was the divergence in their natural traits of character; and unfortunately the brother of the frank, magnanimous Gelon was crafty, cruel and suspicious. Like the ideal Greek tyrant he lived in perpetual dread, employing numberless spies of both sexes to discover or, if need be, to invent plots and crimes which were then ruth-

lessly punished. His rule was indeed, in spite of all its splendors, a true reign of terror for the Syracusans.

The deed which in Hieron's own eyes was destined to shed undying lustre upon his name seems to us but a typical and heartless exhibition of arbitrary power,—the banishment from Katane of all its inhabitants, and the repeopling, from various sources, of the empty city, new-christened by the name of *Ætna*. In no way could flattering Pindar give his patron higher or more welcome praise than by entitling him, in an invocation to Mount *Ætna*, “the illustrious founder of the neighboring city, named after it.”

But in Greek minds another event, of heroic quality indeed and worthy to rank with his stand by Gelon's side at Himera, nobly distinguished Hieron's career: the complete and final destruction, off Kyme, in 474 B. C., of the Etruscan pirates who had long ravaged the western coasts of Italy; and had in fact rendered so insecure the neighboring part of the Mediterranean that its natural designation among the Greeks was the Tyrrhenian (or Etruscan) sea.

HIERON.

69-77. Tetradrachms, wts. 270-260 grs. B. C. 478-466. (Pl. V: 10-18.) Obv. ΣΥΡΑΚΟΣΙΩΝ Head of nymph to right, with varied arrangement of hair, wearing round ear-ring and plain or beaded necklace; around, four dolphins. Rev. Quadriga to right, horses walking; charioteer crowned by Nike; in exergue, sea-monster: border of dots.

(From the Montagu and other sales.)

In No. 10 we see a direct adaptation of the Damareteion tetradrachm; the nymph Arethousa again resuming her place as the protectress of the city. While the remaining coins, of similar character, display increasing size in the heads, and a gradual approach to realism in the treatment of features and the various methods of arranging hair.

The reverses too in their principal type remain unchanged,—distant but imperishable echoes of Hieron's chariot victories in the Olympic and Pythian games; while in the exergue, beneath the triumphant quadriga, we find, substituted for Gelon's vanquished African lion, a similar allusive figure, the pistrix or sea-monster, symbolizing the barbaric, mysterious, and dreaded sea-power of the Etruscans—*θαλαττοκράτούντες*, supreme upon the sea,—whom as well as the Carthaginians, Syracuse had now overthrown. Lyric Pindar's cry “Such sufferings they endured, overpowered by the leader of the Syracusans, who from their swift-sailing galleys cast the Etruscan youth into the sea, freeing Greece from bitter slavery,” sounded the most heroic chord of Hieron's many-sided nature; and we must confess it a proper and pardonable pride which wished to perpetuate the remembrance of this, the noblest achievement of his reign.

[To be continued.]

INCANTATION TABLETS.

In the *Journal* for January, 1900, reference was made to certain ancient amulets, used with a desire to protect the wearer from evil spirits, and to bring distress upon his enemies. The *American Journal of Archaeology*, in its last number, refers to a recent publication by R. Wünsch, describing twenty Greek and Latin "devotiones" inscribed on tablets of lead and other material. He has collected the accounts which he gives from various sources, and discusses their significance, etc. He also comments on certain ancient Attic curse-tablets, first mentioned by E. Ziebarth, in 1899, and again examined in 1900 by Otto Hoffman. The latter writer ascribes to them an Arcadian origin, and a date not later than the third century B. C. Some later formulae of Christian times are also discussed in "*Philologus*" (1899, pp. 594-616), by W. Drexler.

These curious pieces are somewhat rare, and considerable study has been given them in the last few years. We have been hoping that in connection with them, some disposition might be made of the theory mentioned some time ago in the *Journal*, viz.: that among the unexplained devices of Contorniates, there might be found support for the suggestion which considers them as intended to bring good luck to one party in the popular games, etc., and misfortune to its opponents, and perhaps a removal of some of the obscurities which have so long enveloped the purpose of those singular issues.

M.

COUNTERSTAMPS ON SPANISH AND SPANISH-AMERICAN COINS.

SOME hitherto unnoticed counterstamps on Spanish-American coins having recently appeared, which have attracted the attention of collectors, we give below, by request, a paper on "Countermarks stamped on Spanish and Spanish-American Coins in Southern Holland, during the last half of the Seventeenth Century," which was printed some time ago by M. Alphonse DeWitte, in the *Revue Belge*, but which we believe will be new to most of our collectors. We are indebted to M. DeWitte for a copy of this brochure, which explains the purpose and approximate date of the counterstamp which he mentions.—Eds.

THE study of countermarks is of much interest, because it offers to students a wide field of investigation, hitherto but little cultivated it is true, and for that very reason fertile in the fruits it offers to those who seek discoveries therein. The series of pieces with countermarks is very numerous, and because of the large number of such coins the explanation of the punch-mark upon many of them is yet to be found. What does this counterstamp signify, and under what circumstances was it applied? Such, in general, is the problem to be solved, and the solution is by no means always an easy one to find.

A placard on the general regulation of the coinage, which was printed at Antwerp during the year 1652, enables us to give the key to the enigma, so far as the punch-mark with the *Toison d'or* is concerned. [This device is that of the Order of the Golden Fleece, a lamb, or fleece, suspended from a rosette or small cross between two of the links of the collar of the Order.] This counterstamp is very frequently found on certain silver pieces, Spanish or Spanish-American, of the second

half of the seventeenth century. We believe that we shall be rendering valuable service in reproducing this document, evidently but little known to numismatists. It is as follows :

"TOUCHING SPANISH REALS.

"It has come to our knowledge that among the above-named Reals — the whole pieces called Mattes, and the parts thereof, halves, quarters, eighths, and sixteenths, — it is found on assaying them, that a great number of those of Peru and other places have been adulterated, counterfeited, or are not up to standard in alloy or in weight, so that the public are unable to value them at their actual worth, and it is also difficult to discern the good from the bad: for this reason we have, in the past, and do now declare them base; and further, as the Reals of Spain and Mexico, which have circulated among the people for forty, twenty, ten, and two-and-a-half pattars, are all too light in weight, we do ordain that they shall be brought to the mints, or to the sworn money-changers, so that the value thereof may be determined according to assays which shall be made; and the better to discern between the Reals of Spain and Mexico (of just weight and alloy) and those of Peru, we further ordain that before it be permitted to put them in circulation they shall be carried to our mints as aforesaid; or in places where there are no mints, to the sworn moneyers, there to be marked with punches prepared for this purpose, under the penalties set forth in these placards.

"Reals of Spain and Mexico being  countermarked with this device may be allowed to circulate as of the value  of forty-eight pattars."

This ordinance seems to have been applied to the Spanish-American coins struck elsewhere than in Mexico, and to have been in force for a long time.



We give herewith a cut of a piece of eight Reals of Philip IV, struck in 1662 at Santa Fe de Bogota, from the collection of M. DeSchryver. This shows on the reverse the countermark of the punch bearing the *Toison d'or* mentioned in the document above cited. This "Real of eight" is reproduced, but without the countermark, under No. 8613a, plate 49, of the second volume of the fine Catalogue of the collection of coins and medals belonging to M. Manuel Vidal Quadras y Ramon, of Barcelona.

The Vicomte B. de Jonghe and M. DeSchryver also possess, the first, two examples, and the second, a single example of a Four-Real piece, counterfeited in Mexico, bearing the name of Philip IV, all three of which are counterstamped for Spanish Holland with the same punch of the *Toison d'or*.

A BOSTON HARD TIMES (?) TOKEN.

Editors of the Journal: —

THE Token described below resembles very closely, in some respects, the Hard Times Tokens, so exhaustively catalogued by Mr. Lyman H. Low ; but whether from the fact that it has no date, or name, it is not included in his list, so far as I can discover. Whether it belongs to that series or no, I am unable therefore to determine, but as the wreath is composed of a single olive branch bent in a circle, with a bow of ribbon tied around the stem,— which was the form of the wreath on the Cents of that period,— it certainly has an apparent claim to be so included, and it has a local interest as well, to Bostonian collectors. The obverse die of the piece in my cabinet shows evident signs of injury on the edge at the left, and the parties who struck it seem to have endeavored to get as many planchets as possible out of the metal sheet from which they were cut, for a small curved piece is lacking on the opposite edge from the break in the die, as if the metal of one planchet had been infringed upon to help out that of another.

The obverse has a wreath of olive, as described above, within which, in three lines, are the words NOT | ONE | CENT and outside the wreath the legend BUT JUST AS GOOD. The reverse has the word BOSTON on the centre of the field, with a floral ornament above and below. There is nothing to indicate the purpose of the piece, or by whom it was issued. It has been suggested that it was used as "change" on one of the omnibus lines that ran from Boston to the suburbs, as was Low 116 (new edition), and his 129. The change in the legend from the phrase "NOT ONE CENT FOR TRIBUTE," to "NOT ONE CENT BUT JUST AS GOOD,"— both of which apparently were used to evade the law— may show its period to be a little later than those with the more patriotic motto. I shall be pleased to learn with certainty something of the origin and purpose of this token, and its right to be included in the Hard Times series.

THOMAS HALL.

BOSTON, March, 1901.

MEDAL OF THE THIRTY YEARS' WAR.

Editors of the Journal: —

SOMETHING more than twenty-five years ago, a gentleman chanced to pick up a medal in the famous old "Christ Church," on Salem Street, Boston, which had been dropped by some previous visitor. It is a large piece, of silver, measuring 38, American scale, and considering its age and vicissitudes, it is in admirable condition : the execution has the formalism and conventional drawing of the period when it was struck ; portions of the principal figures are in high relief, and to this fact is due, perhaps more than anything else, a slight defacement of the prominent parts, which are all that show serious wear. The somewhat unusual manner of its discovery so long after it was struck, and so far from its place of mintage, gives it a certain interest, and leads me to think it worthy of a brief description for your readers. Of the rarity of the piece I express no opinion ; this, with the artist's name (whose initials are given in the exergue of the obverse), could probably be learned from Van Loon, but I have been unable to consult that work.

The obverse shows Peace and War struggling together ; Peace, draped, with her girdle floating about her, grasping War, in full armor and plumed helmet, has lifted him from his feet, and is bearing him to the right ; he has ceased to struggle with his

captor, and his right hand with open palm, extends behind her, while with his left he still clasps a crown to his breast; at the right is a small tree with a shield charged with the Medusa-head leaning against it, and supporting a lance and pennon; at the left an arm extends from the edge of the surrounding circle, and holds upon its outstretched hand a globe on which rests a caduceus, a palm-branch and a sprig of olive: in exergue, very small, in two lines, ·S D. | ·1644. Legend, AMBIGUO PAX ET BELLUM LUCTAMINE CERTANT, PAX, EUROPA VOVET, LÆTA TROPHÆA FERAT: We have here, as will be seen, an elegiac stanza or couplet, which I venture to translate:

Though Peace and War, in dubious strife, and struggles long contend,
Yet Peace, so Europe vows, shall win bright trophies in the end.

The reverse gives the result of the struggle shown on the obverse; it has a large figure of Peace standing, the principal figure on the field, and disproportionately large as compared with her adversary; she is draped, but wears a corselet and tunic of mail; her right hand extended holds the caduceus of Mercury and three sprigs of wheat; in her left hand is a palm-branch and two olive sprigs: her head is thrown back as she lifts her face to heaven, and a sunburst darts its rays upon her, as if to grant her prayer; she is trampling on a prostrate figure of War in full armor, who is lying, face downward, on a trophy of four flags, a battle-axe, and a broken sword; one of the flags seems to bear a lion rampant, but the device is not clearly shown; it may possibly allude to the Scandinavian emblem, which was a rampant lion with a battle-axe, and to the overthrow of Gustavus Adolphus at Lutzen; but as the Swedish arms were then, as now, three crowns, this seems doubtful; in the background at the left is a draped standing figure of Equity or Themis, the personification of Order, with her emblems—the sword and scales; and in the distance a forest with stags: at the right is a similar figure typifying Plenty; she has a cornucopia in her right and a sprig of olive in her left hand, and like her companion she turns her face upward; in the distance is a city with towers, etc., and a man plowing: in exergue, very small, ·1644. Legend, LÆTA TROPHÆA TULIT VICTO PAX OPTIMA BELLO NUNC THEMIS IN TERRAM ET COPIA PULSA RE^{DIT} which, like that on the obverse, forms an elegiac couplet, and may be rendered:

Successful Peace, from conquered War, hath joyous trophies won:
Now Order, to the earth once more, and exiled Plenty, come.

The THE of Themis, and IN of the following word, are linked in ciphers.

This highly symbolical medal, as appears from its date, commemorates the events of the closing period of the "Thirty Years' War," between the Roman Catholic and Protestant princes of Germany. Frederic William, the Great, had made peace with the Swedes, who, under Gustavus Adolphus, had intervened in the quarrel in 1630, and they evacuated his territories in 1634, the year before this medal was struck. In the following year, 1644, Queen Christina assumed the Swedish throne, and the regency ended; the same year brought Louis XIV into power in France, and closed the regency of Anne of Austria. The accession of these youthful rulers led to lively hopes that the long struggle, which had involved the powers outside of Germany, was near its end, and the universal desire for peace is symbolized in the obverse design. But the defeat of the Imperialists at Nordlingen by Marshal Turenne and the Duke d'Enghien crushed these hopes for the time, and it was not until October, 1648, four years later than the date upon the medal, with its prophetic device of the "ambiguous" or doubtful result, that the Peace of Westphalia ended the war.

E. E. M.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXV, p. 82.)

I have again to insert new medals.

I. CANADA. B. 1. *Medical Colleges.* See below.

B. 3. *Medical Societies.*

1592. *Obverse.* Between crossed branches of fruit and flowers and palm, arms, or, quartered by a cross gules; first quarter a flower, second a pair of scales, third a stag's head, fourth a phoenix; in centre of cross a beaver to left, all proper; crest, an urn upon a fire of fagots, upon its right and left pharmaceutical instruments depending. Beneath, upon a band: ABSQUE LABORE NIHIL Inscription, upon a raised margin: X PHARMACEUTICAL ASSOCIATION X | OF THE PROVINCE OF QUEBEC

Reverse. Field plain. Inscription, upon a raised margin: ASSOCIATION PHARMACEUTIQUE | DE LA PROVINCE DE QUEBEC

Gold (one), silver (one), white metal (two). 24. 39mm. Dies broken. Struck in Nov. or Dec., 1900. Prize medal of Montreal College of Pharmacy. In the collection of Mr. R. W. McLachlan of Montreal, to whom I owe description and rubbings.

V. THE UNITED STATES. F. 3. *Pharmacists.*

1593. *Obverse.* HAENTLE'S | APPLETON | PHARMACY.

Reverse. GOOD | FOR | 5C | AT | SODA | COUNTER.

Aluminum. 18. 28mm. Edges scalloped. Wright, *Numismatist*, Jan., 1901, p. 10, No. 1446.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Philemon Holland (1551-1636), of Coventry.

In addition to Nos. 657-8 and 862-3, there is

1594. *Obverse* and rim as in No. 657.

Reverse as that of No. 863, save that there is no lettering upon the open book.

Tin. 22. 34mm. Atkins, *loc. cit.*, No. 24a.

Dr. John Howard (1720-1790), of London.

Besides Nos. 661-705, 726-7, and 864-78, there is

1595. Similar to No. 688 (Portsmouth and Chichester, 1794), save upon rim: PAYABLE AT KINGTON'S STOCKTON.

Copper. 18. 28mm. Unique. *Ibid.*, No. 9bis.

VII. HOLLAND. A. *Personal.*

Willem Geldorf Ten Houte De Lange (), of Alkmaar. Teacher in the Clinical Medical School at Haarlem.

1596. *Obverse.* Bust, to left, crowned with laurel and oak. Beneath: BEGEER UTRECHT Inscription: WILHELMINA KONINGIN DER NEDELANDE(N)

Reverse. Within myrtle wreath: AAN | W. G. TEN HOUTE DE LANGE | TE ALKMAAR | DEN IJVERIGEN | KLINISCHEN LEERAAR | DEN BEVORDERAAR | DER VOLKSGEZONDHEID | DEN GETROUWEN ARTS | GEDURENDE 50 JAREN | VAN WEGE | DEN KONING | 12 OCTOBER | 1870.

Silver, bronze. 32. 51mm. Zwierzina, *Tijdschrift*, etc., 1901, p. 30, No. 169.

The regular sequence is now resumed.

VII. HOLLAND. A. *Personal.* (Continued.)

Van Swieten. See under Austria.

Jan Hendrik van Swinden (1747-1823), of Amsterdam. President of Commission on Public Health.

1597. *Obverse.* Bust, to left. Beneath arm: SIMON F. Inscription: J. H. VAN-SWINDEN

Reverse. NATUS | AMSTELODAMI . | AN . MDCCXLVII | OBIIT | AN . MDCCCXXIII

Bronze. 30. 47mm. Rudolphi, p. 153, No. 632; Kluyskens, II, p. 558; Duisburg, p. 183, CCCCXCV; Guioth, *Revue belge de num.*, 1848, p. 449, No. 252; Durand, p. 209; Storer, *loc. cit.*, May, 1887, No. 61. In the Boston collection.

Dr. Phoebus Hitzer Themmen (1757-1830), of Amsterdam.

1598. *Obverse.* Bust, to right. Upon truncation: LAGEMAN F. Inscription: PHŒBUS HITZERUS THEMΜΕΝ M.D. INSTITUIT MDCCCIII

Reverse. Laurel branches, tied by ribbon. Inscription: HET AMSTERDAMSCH KOE POK - INENTINGS GENOOTSCHAP (Vaccination Society.)

Silver. 22. 34mm. Van Loon, Verfolge, II, p. 517, pl. LXXXVI, No. 888; Rudolphi, p. 158, No. 654; Kluyskens, II, p. 496; *Ibid.*, Numismatique Jennéenne, No. 25; *Ibid.*, Cat., p. 102, No. 50; Duisburg, p. 184, CCCCXCVII; Pfeiffer and Ruland, *loc. cit.*, p. 146, No. 418; Storer, *loc. cit.*, March, 1889, No. 936; Pfeiffer, Zu Jennerfeier (etc.), 1896, p. 7, No. 418. In the Government, Brettauer, and Boston collections.

Hendrik Frederik Tollens (1780-1856), of . Wholesale druggist.¹

1599. *Obverse.* Bust, to left. Beneath: S. C. ELION. F. Inscription: HENDRIK TOLLENS CAROLUS ZOON. 24 SEPTEMBER 1780.

Reverse. Within a laurel wreath: NEDERLAND | AAN | ZIJNEN GELIEFDEN | VOLKS DICHTER | 24 SEPT. 1850.

34. 55mm. In the Royal Cabinet of Medals at the Hague. I owe the description to the Director, Dr. H. J. de Dompierre de Chaufepié.

Dr. Niklaas Tulp (1593-1674), of Amsterdam.

1600. *Obverse.* Bust, with skull cap, to right. Inscription: N. TVLP · AMSTERD · COS · IIII · SENATOR · ANNIS · QVINGVAGINTA · (1672.)

Reverse. A cedar tree piercing the clouds; at left, a plant; at right, the city wall. Legend: VIRES · VLTRA · SOR — TEMQUE · SENECTÆ

Silver, gilt, bronze, lead. 30. 46mm. Wittwer, Niklaas Tulp, Nuremberg, 1785, 4°, fig.; Van Loon, Penningen, III, p. 69, fig.; *Ibid.*, Hist. Mét., III, p. 64, fig.; Köhler, XIII, p. 329, fig.; Rudolphi, p. 161, No. 667; Kluyskens, II, p. 516; *Ibid.*, Cat., p. 101, No. 36; Duisburg, p. 178, CCCCLXXIX; *Ibid.*, Cat., Nos. 619-20. In the Government and Boston collections. His arms are also upon the Amsterdam Hotel de Ville medal of 1655, No. 1525, and his name upon the other medal of the same year, already described, No. 1544.

Vinkhuijzen. See under Epidemics, Typhus.

Dr. Gerrit Vrolik (1775-1859), of Amsterdam. Professor of Medicine at Leyden.

1601. *Obverse.* Within beaded circle, decorated bust, facing and to left. Beneath: SCHOUBERG F. Inscription: VITAM . IMPENDERE . VERO | NATVS . LVGDVN . BATAVORVM . XXV . APRILIS . MDCCCLXXV

Reverse. Within ivy and oak branches, tied by ribbon: GERARDO . VROLIK | SVMMSOS | IN . MEDICINA . HONORES | ADEPTO | DIE . X . DECEMBRIS | MDCCXCVI | FILII . ET . GENERI | DIE . X . DECEMBRIS MDCCXLVI

Silver, bronze, gilt. 35. 56mm. Kluyskens, Cat., p. 102, No. 51; Duisburg, Supplement II, p. 14; *Ibid.*, Cat., p. 55, No. 634; Dirks, II, p. 72, No. 660; Schulman, Arnhem Cat., 1899, p. 104, No. 73. In the Government, Disbrow, and Boston collections.

The following may also be mentioned. I do not number it, for Dr. Dompierre de Chaufepié of The Hague informs me that the inscription upon the reverse is merely engraved.

¹ Few are probably aware that the favorite poet of surgeon, Goethe, who wrote upon physiology, and Holland was thus connected with the medical profession. In this he resembles Schiller, who was an army

Digitized by Google

Obverse. Bust, to left. Beneath: MICHAUT F. Inscription: WILH:NASS:BELG:REX . LUXEMB:M:DUX .

Reverse. Within laurel: OCTOVIRO . | PHARMACOPOEÆ . | BELGICAE . | SCRIBENDÆ . | G . VROLIK | BOTAN : PROF : | REX . | D . MDCCXXIX .

Gold. 31. 49mm. Dirks, 75; Schulman Cat., 8 Nov., 1897, No. 1570.

Pieter van de Werf, Adriaanszoon (1529-1603), of Leyden. As burgomaster he put an end to the epidemic of the Plague during the siege of 1574.

There are at least nine medals of this wise sanitarian, a portion of which I have elsewhere described.¹ Of these, three are in the Boston collection, one of them being a gift from Dr. Brettauer of Trieste.

Dr. Gerard Frederik Westerman (), of Amsterdam. Director of the Zoological Society "Natura Artis Magistra."

1602. *Obverse.* Within circular field, bust facing, with head towards right. At left: J. ELION. F. Inscription: AAN DE GERARDUS FREDERIK WESTERMAN | (rosette) VEREERDERS EN VRIENDEN I MEI 1878 (rosette)

Reverse. Within a heavy wreath of oak leaves and acorns: EENVOUD | VOLHARDING | KRACHT

Bronze. 36. 58mm. In the Boston collection.

Dr. Adriaan van der Willigen (), of Haarlem.

1603. *Obverse.* Hymen places a wreath over two flaming hearts resting upon an altar, which is inscribed: 25 Exergue: VAN DER KELLEN JR. F.

Reverse. Within a wreath of roses: 25 JARIG HUWELIJK | VAN | DR. ADRIAAN | VAN DER WILLIGEN PZ. | EN GEERTRUIDA ALETTA | VAN VOORT HUIZEN | HAARLEM | 29 MEI | 1870

Bronze. 26. 42mm. Rueppell, 1876, p. 16, No. DVI 1; *Tijdschrift*, etc., 1901, p. 25, No. 162.

Dr. Cornelis Wilson (), of Amsterdam.

His arms are upon the Amsterdam Hotel de Ville medal of 1655, No. 1525.

B. I. Medical Colleges.

Amsterdam. The University.

1604. *Obverse.* Within a scrolled circle, with emblems of Law (scales), Medicine (the staff of Aesculapius), Divinity (open book over palm), Art (brush and lute, within wreath), and Science (hemisphere and stars), the city arms crowned and supported by lions, below which in three lines: ACADEMIA AMSTELODAMENSIS | IN ILL. ATHENAEI LOCVM SVCESSIT | ID. OCTOB. MDCCCLXXVII

Reverse. Three females (the three professions), erect; the central one with book inscribed BIBLIA | SACRA, the right one with serpent entwined around mirror, and the left one with scales and sword. Beneath base, at right: J. P. MENGER F.

Silver, bronze. 42. 65mm. Anderson, *Notes and Queries*, Dec., 1892, p. 465; *Tijdschrift*, etc., 1894, p. 23. In the Government and Boston collections.

1605. *Obverse.* The city arms; a shield, upon which three St. Andrew's crosses, crowned and supported by lions, above laurel branches. Inscription: PRAEMIUM · CERTAMINIS · IN · ACADEMIA · AMSTELODAMENSI · INDICTI +

Reverse. Entwined in laurel wreath, bound by ribbon and with beaded inner margin, the emblems of Medicine (the staff of Aesculapius) and the other faculties (scrolls within wreath, sword and scales, open book bearing A and Ω), surrounded by serpent, and a globe.

Bronze. 32. 50mm. Edges beaded. Struck in 1881. *Ibid.*, p. 27. In the Boston collection.

Do. Physicians' Guild (Collegium Medicum). See under Personals, Van Alphen and Van Bosch.

¹ *The Sanitarian*, August, 1891, Nos. 744 and 1818; September, 1894, Nos. 2229-30.

Do. Surgeons' Guild.¹

1606. *Obverse.* A cartouche, with arms of the city above, and a skull below. Field vacant for name of member. In the present instance: Albert Ahuys | Chirurgen [engraved].

Reverse. A skeleton, with scythe and hour glass.

Brass. 26. 40mm. Van Orden, *Bijdragen tot de Penningkunde van het Koningrijk der Nederlanden*, pl. II, No. 3; *Revue belge de numismatique*, 1858, p. 380; Dirks, *ibid.*, 1859, p. 87, No. 45; Neumann, *loc. cit.*, No. 35,246. This was shown at the funeral of members of the guild. In the Boston collection. See also under Botanic Gardens.

Do. Apothecaries' Guild.

1607. *Obverse.* A hand from clouds, with spatula, surrounded by serpent and leaves.

Reverse. In script: J. A. | Rodenborg | Mr Apoteeker | Tot Workum | Den 24 Novem | 1739. (engraved)

Silver. 18. 29mm. Dirks, pl. CXXVII, fig. 1; *Revue belge*, 1859, p. 127, No. 185.

1608. *Obverse.* uu | ouh | ana | tom

Reverse. Blank.

Lead. Rectangular. Ticket to Anatomical Theatre. (About 1691.) Dirks, *Die Noord-Nederlandsche Gildepenningen*, 1878, I, p. 14.

The St. Luke's Guilds of this city and Middleburg were not, as might perhaps have been expected, of physicians, but of painters, etc.²

Arnhem. Surgeons' Guild.

1609. *Obverse.* A shield bearing double-headed eagle, surmounted by a cherub, and supported by men in hats and cloaks who hold gallipots, and one in addition a spatula. Inscription: FRATERNITATE * COSMI * ET — DAMI * ARNHEM

Reverse. Blank.

Dirks, pl. XCVIII, fig. 4.

Bois-le-Duc ('s Hertogenbosch). Surgeons' Guild.

1610. *Obverse.* Within a laureated border, a trephining drill, between saw and lancet.

Reverse. Upon a scrolled shield, Sts. Cosmus and Damian.

Ibid., pl. LXXXV, fig. 3; *Revue belge*, 1859, p. 95, No. 86.

1611. *Obverse.* The arms of the guild, as on reverse of preceding. Inscription: SIGILLVM · CHIRVRGORVM · IN · BVSCODVCIS · ANNO 1664 * Edge laureated. (The seal of the guild.) No reverse.

Dirks, pl. XCIII, fig. 47; *Ibid.*, *Revue belge*, 1874, p. 27, No. 54; *Ibid.*, 230 Méreaux etc., p. 14, No. 54.

Bolsward. Apothecaries' Guild.

1612. *Obverse.* Interior of pharmacy, with an apprentice using mortar, and another mixing drugs. Edge ornamented.

Reverse. The city arms, very elaborate. Inscription: Franciskus Elgersma Ouderman Van . Het . Apothekers . Gildt (in script) . 1721

Dirks, pl. CXXIV, fig. 7.

Delft. Physicians' and Surgeons' Guild.

1613. *Obverse.* A death's head. Inscription: COLLEGIUM MEDICUM ET CHIRURGICUM. 1635. Legend: MEMENTO MORI

Silver. 26. 40mm. (The seal of the guild.) Schulman catalogue, Amersfoort, May, 1890, No. 834.

¹ The Surgical and Pharmaceutical Guilds of the ical Societies. The medals of their Botanic Gardens Netherlands were so much in the nature of examining will also be considered in this connection. bodies that they are classed here rather than with Med-

² Marvin, this *Journal*, July, 1891, p. 13.

1614. *Obverse.* Skull and crossed femora. Legend: MEMENTO MORI. Inscription: DELPHENS . S . COLLEGII MEDIC . & . CHIRURG .

Reverse. C. D. 1635. (engraved.)

Silver. 25. 39mm. With pin attachment. In the Government collection.

Flushing (Vlissingen). Physicians' Guild.

1615. *Obverse.* An oval shield, upon which the staff of Aesculapius within the bands of a superincumbent hat. Inscription: COLLEGIUM . MEDICUM . FLESSINGANUM Oval. (The seal of the guild.) Dirks, pl. LXXVIII, No. 22.

Do. Apothecaries' Guild.

1616. *Obverse.* Within laurel border, bust of Hippocrates facing. Inscription, preceded, divided, and followed by rosettes: SIGILL. COLL. PHARM. FLISSING. (The seal of the Guild.)

Ibid., pl. LXXVI, fig. 12*.

1617. *Obverse.* Laureated bust of Hippocrates, to left. No inscription. Much smaller than the preceding.

Ibid., pl. LXXVI, fig. 12**.

Goes. Apothecaries' Guild, united with the hatters' and glovers'.

1618. *Obverse.* A mortar with two pestles, under a pair of scales. Beneath, a space for the member's number.

Reverse. A broad hat. Upon either side: 16 — 25; beneath, two feathers and a pair of gloves.

Bronze. 25. 40mm. Edges corded. *Ibid.*, pl. LXXIX, fig. 10; Minard van Hoorebeke, Description des méreaux, etc., des gildes, etc., p. 97, No. 168, fig. In the Boston collection.

Groningen.

1619. *Obverse.* Building. Inscription: SPLENDEAT . VSV | — ACADEMIAE . GRONINGANAE | TEMPLVM

Reverse. Within laurel branches tied by ribbon, with radiant sun above: D. F | AB . VRBE . ET . REGIONE | GRONINGANA | DIE . I . MAII . MDCCCXLVI | HERM . DE . KANITZ . SVASORE | INCHOATVM | CIVIBVS . PLAVDENTIBVS | DIE . XXV . SEPT . MDCCCL | INAVGVRATVM

Bronze. 27. 43mm. In the Boston collection.

Do. Surgeons' Guild.

1620. *Obverse.* The Good Samaritan.

Reverse. Blank.

Revue belge, 1858, p. 406; Feith, Dissertation sur les Corporations de métiers de la ville de Groningen, pl. III, No. 9c.

The Hague ('s Gravenhage). Surgeons' Guild.

1621. *Obverse.* St. Sebastian. Inscription: SHAAGSCHE HEEL - KONST CONFRERIE

Oval. (The seal of the guild.) Dirks, pl. XLVI, fig. 22; *Ibid.*, *Revue belge*, 1858, p. 409; *Ibid.*, loc. cit., 1874, p. 43; *Ibid.*, 230 Méreaux, etc., p. 50; Mededeelingen, pl. (d), No. XII.

Do. Apothecaries' Guild.

1622. *Obverse.* Apollo trampling the python under his feet. At sides: Iuvante — Numine Inscription: s . COLL . PHARMAC . — HAGIEN — SIVM . 1629 .

Reverse. 25 (engraved.)

Oval. (The seal of the guild.) Dirks, pl. XLVI, fig. 21; *Revue belge*, 1859, p. 110, No. 123*; *Ibid.*, 1874, p. 43. See also under Botanic Gardens.

Leeuwarden. Barber-surgeons' Guild.

1623. *Obverse.* Two razors crowned.

Reverse. ABRAHAM BOUMAN . 1772

Ibid., 1859, p. 75, No. 146.

[To be continued.]

MEDALS OF THE GRAND ARMY.

V.

CLOSELY allied to the series of Medals struck for the Annual gatherings of the Grand Army of the Republic is a set of metallic badges, which will next be considered; these were struck for the meetings of the various branches of organizations which are more or less closely connected with the Grand Army, although not component parts thereof, which took place in September, 1899, at the Thirty-third National Encampment in Philadelphia. The medal consists of two parts, one a bronze planchet; this is surmounted by a smaller one of varying design, on gilt or silvered metal, and apparently attached to the bronze; these smaller medals differentiate the badges which were intended to be worn by the members of the Woman's Relief Corps, the Sons of Veterans, Ladies of the G. A. R., etc. The left edge of the bronze portion is arranged to show portions of "the stars and stripes," draped and intertwined with the usual cords of the standard, the tassels appearing below, at the base of the medal. The right edge has the legend, 33RD NATIONAL ENCAMPMENT; an ornamental tablet at top, with the letters G. A. R., is pierced for a ring. *Reverse*, Plain, except for a small circular punch-mark, containing the name of the manufacturer, in very small letters, J. K. DAVISON PHILA. Attached by a ribbon to a bronze clasp. The clasp has upon its centre the famous Independence Bell, showing the crack; around the top are two lines of characters indicating the motto; below these the names of the founders, etc., in three lines, PASS AND STOW | PHILAD^A | MDCCCLIII; on the left of the bell 18 and on the right 99, all enclosed in an ornate border: on the left of this is a view of Independence Hall, and on the right the arms of the city of Philadelphia with crest and supporters, but the details are too small for description: on a ribbon beneath, PHILADELPHIA. Size of bronze medal, 23 nearly in width; 29 in height, including the upper tablet or loop. This device is used as the base or under-medal for all the surrounding series which is next described.

The first medal we note is gilt, with the star of the G. A. R. encircled by a wreath of olive, open at the top; each of the points is enamelled in red, with a small star of five points in gilt on each. Size 16. Worn with a yellow ribbon, on which is in silver letters, in three lines, LADIES | OF THE | G. A. R.

Next we have one with the cross of the Woman's Relief Corps, as previously described, in gilt on a silver field; the diagonal bars on the inner circle are enamelled; that at the right in red, the central one in white with F C L in gold, and the third in blue. Size as that of the preceding, as are all of this series. The ribbon is yellow, and has W. R. C. in silver letters.

A third has a gilt centre on which are two signal flags,—white with red enamelled oblong, edged with gilt on the centre, and crossed in saltire over an erect flaming torch, gilt like the field; u at the left and s at the right of the base or handle of the torch. This has a blue and buff or gold ribbon, but no letters thereon.

On a fourth, the surmounting medal is grey and bears in gilt a quadrangle with serrated border, suggesting the pickets of the prison where captured soldiers were confined; at the corners four small cannon are placed on the diagonals, as if to command the enclosure; on the ground is a fallen soldier attacked by a blood-hound; over the dog U. E. X. P. W.; on the longer sides of the quadrangle, at the top, DEATH BEFORE

and on the lower one, **DISHONOR**. The ribbon is blue and buff, and has in silver letters, in four lines, **NATIONAL ASSN. | UNION | EX-PRISONERS | OF WAR.**

Another has on a silvered centre a cypher of **D V**, the first letter in red, the second in blue, worn with a ribbon of blue and buff by the Daughters of Veterans.

The Sons of Veterans had a similar medal, the centre silvered, with a cypher of **S V**, the first letter in red, the second in blue, and the name of the organization in two lines of silver on a blue and buff ribbon.

Still another of the set has a silvered centre on which is the Greek cross of the Hospital Service, in red, **ARMY** above, **NURSES** below; the words separated on either side by —.— The same words appear in silver on the ribbon.

The last of this series also has a silver centre, with a pen of the same surmounted by a scroll in blue, on which **PRESS** in silver letters, and the outlines of the scroll in the same color. Ribbon like the preceding, and without inscription.

Perhaps no similar series of badges, which combine unity of purpose with variety of design so happily as do these, has ever been issued.

For the members of the Convention themselves an elaborate badge was also struck, which, while bearing evidence of the die-sinker's skill, is yet so combined with enamelled work as greatly to mar its beauty from the medallic point of view. It has an irregular-shaped planchet, having an eagle at the top, his wings displayed, grasping the arrows and olive branch, beneath which is an ornate shield with the arms of the city of Philadelphia; azure, a fess or; in chief a plow, and in base a ship; crest, a dexter arm bowed, holding the scales of justice; supporters, two female figures standing; that on the dexter side holds a scroll, that on the sinister, a sheaf of wheat (?); beneath is a ribbon with motto, but the words, if any, are illegible. At the base of the planchet is a scroll or ribbon, blue on the left and buff on the right, extending upward and inscribed in gilt letters, **33RD NATIONAL ENCAMPMENT**, the latter word on the buff portion. Between the wings of the eagle and the scroll the space is filled on the right by the national flag, enamelled in proper colors; the union has thirteen stars in gold. The corresponding space on the right is occupied by the State colors of Pennsylvania, enamelled in dark blue, with the arms in gold; the dexter supporter and outline of the shield are all, however, that can be distinguished.

This elaborate affair was suspended to a clasp, having a wreath of palm branches enclosing **G A R**, the first letter in red, the next in white, the last in blue; **SEPT.** on the left, **1899** on the right: worn with a yellow ribbon edged with blue, white and red. On the ribbon the Independence Bell, lettered, in dark or oxydized bronze. Clasp or bar, a view of Independence Hall and adjoining buildings, **PHILADELPHIA** above, and **MEMBER** on a ribbon below. It is useless to attempt to give the sizes of the component parts of this combination, which, it can hardly be doubted, was the suggestion of some designer whose patriotic fervor was far greater than his artistic knowledge. The whole is about five inches long and two inches wide, and in effect of color quite in keeping with the early autumn, when the National Encampment assembles.

One of the local Posts wore a keystone-shaped planchet, on which are the letters **G A R** interlaced slightly, and finished in colored enamels, red, white and blue. Above them an eagle, displayed, and below **1899**; a ribbon surmounts the top of the stone, with **33RD NATIONAL ENCPNT Reverse**, the punch-mark of the maker, as above described. Attached to a narrow bar adorned with two straight branches of olive tied with a bow

in the centre : worn with a ribbon of blue and buff. In place of a bar at the top is an ornate tablet in enamels, white in the centre and surrounded by a ribbon border of blue with gold edge, having a large 2 in gold on the white, and POST above and PHILADELPHIA below in gold on the border. The keystone is of gilt metal; greatest width and height, 22 nearly.

One other piece struck for the same Encampment, and designed to be worn by the Committee of Arrangements, was issued. The planchet is a quatrefoil, each of the four circular tablets which compose it surrounded by a wreath of laurel leaves; the centre is surmounted by an ornate shield on which is a cypher of G A R, the A being much larger than the other letters. On the upper circle is an eagle with expanded wings and holding arrows and an olive branch in his talons; on the circle at the left is a military trophy, formed by a stack of muskets, two swords crossed in saltire, and a cannon in the background; on the right circle a camp kettle suspended on a cross-stick supported by two upright forked sticks, and a fire burning below; the lower circle has the five-pointed star of the Grand Army. Suspended to a narrow bar inscribed 33RD NATIONAL ENCAMPMENT; this bar is attached to a ribbon of blue and buff, inscribed COMMITTEE in silver, in a diagonal line; at the top, on a large clasp or bar of ornate design, the arms of the city of Philadelphia, as described above, on a shield in the centre, with a view of Independence Hall at the left, and an equestrian statue (? Gen. and Gov. Hartranft) on the right; the lower part of the clasp is in the form of a ribbon, on which, PHILADELPHIA 1899 SEPTEMBER. This medal has no reverse, save the small circular punch-mark of Davison, the maker. It is finished to resemble oxydized silver. Width of medal, 26; of lower bar, 24; and of upper bar or clasp, 28. This is the best in design and execution of the entire series now described.

C. P. N.

INCREASE IN USE OF NICKEL FOR COINAGE.

THE first coinage of nickel was that of Switzerland, in 1850, and the pieces were minted in Strasburg. The United States followed with the five-cent pieces in that metal, struck in 1857. An effort had been made to adopt it for minor coins in 1836, but probably from the difficulty of obtaining the metal in sufficient quantity, at a reasonable price, and its somewhat refractory character under the earlier methods of treatment, the attempt to introduce it failed. Belgium adopted it in 1860, Peru in 1863, Costa Rica in 1865, Honduras and Jamaica in 1869, Brazil in 1870, Chili in 1871, Germany in 1873, Colombia in 1874, Venezuela in 1876, and, passing many of the smaller States which followed the countries named, we find Mexico using it in 1882, Bolivia in 1883, Egypt in 1885, Japan in 1889, Austrian Hungary in 1892, Italy, Greece and the Argentine Republic in 1894, Portugal, Persia and Roumania in 1900. Last of all, the Grand Duchy of Luxembourg, by a law of 29 December, 1900, has authorized pieces composed of an alloy of nickel (25 per cent. or less) and copper, to be struck to replace the bronze five and ten centime pieces. The new coins are to be of the value of five and ten centimes; they will weigh respectively two and three grammes, and will be of seventeen and twenty millimetres in diameter. They are to bear on the obverse the portrait of the Sovereign, the legend ADOLPHE GRAND DUC DE LUXEMBOURG and the date, and the reverse is to have a wreath of oak and the designation of value within.

THE JUDAS PENNIES.

OUR readers will recall the curious article on the "Traditional Judas Pennies," so called, which was printed in the *Journal* for January, 1900 (page 69), from the *Revue Numismatique*, translated from a paper written for that magazine by M. F. de Mely, which described certain pieces preserved among the sacred relics of Continental churches in medieval times, that purported to be a part of the identical money received by Judas for his treachery. In a recent number of that periodical M. de Villenoisy has given some additional information concerning one of the pieces, an ancient coin of Rhodes, which was for a long period believed to be one of the original thirty. The piece to which he gives special attention is that described in our previous article as once held by the convent of the Celestin fathers at Heverlé, and he traces its history from the earliest reference to it which has been found.

It appears that it was originally given to the Marquis Marie Madeleine de Harvel, wife of William de Croy, in the first half of the sixteenth century, or about the time of the Reformation, and was bequeathed by that lady to the convent of the Celestins at Heverlé; thence it passed to the collection of d'Enghien (Hainault). It is a Rhodian tetradrachm of the type of the facing head, struck before the Christian era; it bears the name of a magistrate, which M. de Villenoisy says is certainly APIΣΤΟΚΠΙΟΣ.

Five certainly, and probably eight, of the Judas Pennies are now known to have been coins of Rhodes, and it is evident, says our authority, that the suggestion that the word ΠΟΔΙΟΝ (the name of the island) was taken by the owners of those pieces to be a part of the name of Herod the Tetrarch, P being the Greek character for the Roman R (*i. e.*, Rodion). While these pieces are commonly believed to have been of silver, in accordance with the account in the Gospel of St. Matthew,—the other Evangelists speak of them simply as money,—M. Villenoisy suggests that the word in the Gospel (*ἀργύρια*) would be more correctly translated "money," and not "silver," and that the coins which were paid to Judas were really gold; for the sum of "thirty pieces of silver" would not have been sufficient for the purchase of the field for the burial of strangers, which was the final disposition of the bribe paid by the Sanhedrim to the traitor.¹

M.

TESSERAE HOSPITALES.

A BRONZE tablet has been discovered at Sousse, Africa, broken on the left side and the base, but which, if the inscription is correctly read, is one of the very few Tesserae Hospitales known to exist. It is 2½ inches long by 4 inches wide, and probably dates from about the year 112 A. D., or the time of Trajan. The inscription is somewhat imperfect, so that the reading is not absolutely determined. These tokens of friendship and hospitality, which were occasionally broken when friends parted, are extremely rare. There is a certain air of romance about them which gives them an interest that does not attach to other ancient pieces; but whether the broken corner indicates that this was ever divided in accord with the classic custom, is very doubtful.

¹ We find no support for this theory in Bloomfield or Dean Alford's notes on the passage. The price offered Judas was merely the value of a slave, and seems to have implied contempt for both the betrayer and his victim.—EDS.

THE MOTTO "IN GOD WE TRUST."

THE motto placed upon the American National coinage was designed to show to the world that the United States is a professedly Christian nation; but to a certain class it has served to point a jest at the sincerity of those who caused it to be placed there. The origin of the movement which added this motto to our coins has recently been stated in conversation by Mr. Preston, Director of the Mint, and the source from which it comes sets at rest some of the stories in circulation for years. We think no very full account has ever been printed in the *Journal*, and the following "interviewer's story" is worth preservation; we take it from a letter of a correspondent of the *Boston Transcript*:—

So far as the department records show, the first suggestion for the recognition of the Deity on the coins of the United States was made by M. R. Watkinson, of Ridleyville, Pa., who signed himself "Minister of the Gospel," in a letter dated Nov. 13, 1861. He wrote to Secretary Chase somewhat as follows: "You are probably a Christian. What if our Republic were now shattered beyond reconstruction? Would not the antiquaries of succeeding centuries rightly reason from our past that we were a heathen nation? What I propose is that instead of the Goddess of Liberty we shall have next inside the thirteen stars a ring inscribed with the words 'perpetual union'; within this ring the All-seeing Eye, crowned with a halo; beneath this eye the American flag, bearing in its field stars equal to the number of States united; in the folds of the bars the words 'God, Liberty, Law.' This would make a beautiful coin, to which no citizen could object. This would relieve us from the ignominy of heathenism. This would place us openly under the divine protection we have personally claimed. From my heart I have felt our national shame in disowning God as not the least of our present national disasters. To you, first, I address a subject that must be agitated."

Whether moved by this letter or not, it is impossible to say; but it is a fact that on the 20th of November, just a week later, Mr. Chase sent a letter to the Director of the Mint at Philadelphia, in which he said: "No nation can be strong, except in the strength of God, or safe, except in His defence. The trust of our people in God should be declared on our national coins. You will cause a device to be prepared without unnecessary delay, with a motto expressing in the fewest and tersest words possible this national recognition."

It was found, however, that it did not rest within the province of the Director of the Mint to attach a new motto to the national coins. Congress, by a law passed in 1837, had prescribed what mottoes and devices might be placed upon the coins of the United States. The Director of the Mint accordingly got up his design for submission to the Secretary, and through him to Congress. The mottoes prepared were these: "Our Country: Our God," and "God, Our Trust." These did not wholly suit Secretary Chase, who commented upon them as follows in a letter to the Director of the Mint: "I approve your mottoes, only suggesting . . . that the first should begin with 'Our God,' so as to read 'Our God and Our Country,' and that the motto on the shield should be changed so as to read instead of 'God, Our Trust,' 'In God We Trust.'"

An Act was passed April 22, 1864, changing the composition of the one cent piece and authorizing the coinage of the two cent piece, the devices of which were to be fixed by the Director of the Mint, with the approval of the Secretary of the Treas-

ury; and it is upon the two cent bronze piece that the motto "In God We Trust" first appeared. By an Act of March 3, 1865, it was provided that in addition to the legend and device on the gold and silver coins of the United States it should be lawful for the Director of the Mint, with the approval of the Secretary of the Treasury, to place the motto "In God We Trust" on such coins as shall admit of the inscription thereon. Under this Act the motto was placed upon the \$20, \$10 and \$5 gold pieces, and in the latter part of 1865 upon the fifty and twenty-five cent silver pieces. The dime does not now contain the legend. By the Coinage Act of 1873 it was provided that this motto should be inscribed on such coins as admit of it. That is the existing law. The English sovereign contains the words "Dei Gratia" of like import.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

[Continued from Vol. XXXIV, page 115.]

41. 1901. *Obverse.* In low relief, civilian bust of the President, to the left, wearing on the left lapel of his coat the button of the Loyal Legion; above, WILLIAM · MCKINLEY; in exergue, in three lines, PRESIDENT | OF . THE | UNITED STATES. *Reverse.* Also in low relief, a male figure, in modern costume, representing a melter or assayer, wearing a cap, standing left, partly bending over a furnace; on it lies a sheet of paper on which the assayer is delineating with a style; in the background, the laboratory well supplied with flasks, beakers, still, etc. Below, the inscription, occupying the usual position of the exergue: MINT · OF · THE · UNITED · STATES | ANNUAL · ASSAY · 1901. The type is on the longest way of the medal, and the inscriptions are across the coin in horizontal lines. Silver; for the members of the Assay Commission; weight about two ounces troy (about the weight an honest dollar would be). Bronze proofs for the Mint Cabinet; rectangular in form. Size 35 x 24, 56 mm. x 38 mm.

This is an entirely new departure for the Mint; nothing like it in shape has ever been produced by that branch of the Treasury Department. The Assay Medal of 1901, in general appearance, somewhat resembles the square ore (1625) and old plate money of Sweden, the bar money of other countries, and the Mexican wooden money (before 1849) and conforms to the style introduced by recent French medallists.

There is no prospect that the Assay Medals will be put on the Mint sale list. To be of any value to the members of the Assay Commission, these medals ought not to be sold to the general public, and hence they are not so exposed. Somehow or other, a few of them find their way into the hands of coin dealers every year, some months after their issue. It does not yet appear by whose authority the Assay Medals were first issued (in 1860), nor by whose suggestion these semi-official souvenirs were originated. We do not hear of any other nation than our own which issues such medals.

To Colonel Oliver C. Bosbyshell our obligations are due for essential aid in the above description.

We note the following additions to those previously described:—

5. 1869. Silver. Thick and thin planchets.
9. 1871. Silver. Thick and thin planchets.
11. 1873. Bronze. Thick and thin planchets.

EDMUND JAMES CLEVELAND.

A PATTERN BALTIMORE PIECE IN COPPER.

Editors of the Journal: —

I find that very few, if any, of the modern collectors of American Colonials are familiar with the existence of the coin to which I now call your attention, notwithstanding the fact that Mr. Crosby referred to it in his work,— the Maryland Shilling Copper Pattern, from the Clay sale, 1871; some of them may be interested in the specimen which is now in my cabinet. Mr. Crosby's remarks, referring to this piece, cover the ground so fully, for its descriptions, etc., that I will quote from his work, "Early Coins of America," page 131:—

"In the collection of Dr. Clay, of Manchester, England, was an impression in copper, from shilling dies, which differs slightly from any we have seen in silver, the colon after MARIAE being omitted. There are also in the British Museum impressions, in copper, from shilling and sixpenny dies, but we have no knowledge as to their varieties."

The obverse of this specimen was photographed for the Clay sale. I have never heard of any representation of the reverse. The illustration in this number of the *Journal* is probably the first to appear, showing both obverse and reverse. In cataloguing the Clay collection, Mr. Strobridge described the piece as unique, which might possibly have been a premature opinion, unless he was familiar with the dies in the British Museum, as mentioned by Mr. Crosby.

THOMAS HALL.

46 West Newton Street, Boston, Mass.

MASONIC MEDALS.

(Continued from Vol. XXXV, p. 90.)

MCXXXIV. Obverse, Profile bust to left of Henry Price; he is clothed in the costume of the time, and wears a coat with straight collar, a ruffled shirt, and hair tied in cue; under the truncation, curving to conform to the inner edge of a circle which separates the legend from the field, · JUNE 26, 1888 · Legend, FOUNDER OF DULY AUTHORIZED MASONRY IN AMERICA and at the bottom, completing the circle, in larger letters, · HENRY PRICE · Reverse, Arms of the Grand Lodge of Massachusetts: dexter, sable, on a chevron or, between three castles proper, the compasses extended, of the first; sinister, the arms of the State of Massachusetts: azure, an Indian proper, standing erect, with bow in dexter and arrow in sinister hand; a mullet argent in dexter chief. Crest, on a ribbon, a dove proper, with a sprig of olive in his beak. Supporters, two beavers, proper. Motto, on a ribbon, FOLLOW REASON. Beneath is the date 1733 (that of foundation). Legend, above, GRAND LODGE OF MASSACHUSETTS. A ring inserted in the rim at the top, by which it is worn suspended by a blue ribbon from a clasp, on which are the square and compasses enclosing the letter G and a sprig of acacia on either side, extending outward. Bronze. Size 26; length of bar, 26 nearly. The dies of this medal were cut by Mitchell of Boston, and it was issued by the Grand Lodge on the occasion of the dedication of a monument at the grave, near his old home, of Henry Price, the first Provincial

Grand Master of Masons in North America. A full account of the occasion will be found in the Proceedings of the Grand Lodge of Massachusetts.

MCXXXV. Obverse, A head of Columbia, helmed, and in profile to the left, after the famous statue "The Genius of America," by Thomas Crawford, in the Capitol at Washington, the helmet crested with an eagle, and bordered by a circle of stars; under the truncation, the motto of the Lodge, SEMPER VBIQVE (Always, everywhere), curving to conform to a cable-tow arranged in knots around the field; outside of this border, the legend COLUMBIAN LODGE F. A. M. BOSTON, MASS. and at the bottom, completing the circle, . INSTITUTED JUNE 8, 1795. Reverse, Within a wreath formed by olive branches crossed and tied at the bottom, and surmounted by a small square and compasses at their junction, grape-leaves above and sprays of wheat at the top, which is open (symbols of "corn, wine and oil"), the inscription in eight lines: 1795 | JOS. CHURCHILL, W. M. | JAMES EATON, S. W. | JOHN RITTEN-HOUSE, J. W. | 1895 | J. FOSTER BUSH, W. M. | JOS. S. KENDALL, S. W. | F. OSCAR GUILD, J. W.—the names of the first three officers at the foundation and at the Centennial of the Lodge; legend, outside the wreath, above, WISDOM HATH BUILDED HER HOUSE and below, CENTENARY, 1895 Size 24. Gold, one impression, presented to the W. M.; about twenty-five in silver for the jewels and presentation; five hundred in copper bronzed, for members and presentation. The dies, which were cut by Mitchell, were then destroyed.

MCXXXVI. Obverse, The square and compasses on the field; the square is graduated and the left arm slightly longer than the right. Legend, UNITAS * LIBERTAS * CARITAS * (Unity, Liberty, Charity.) Reverse, A right-angled triangle, the hypotenuse to the right, and the shorter side at the bottom; above it hangs a ribbon scroll, nearly semi-circular, and blank for engraving the owner's name. Legend, above, MAS. VET. ASSOCIATION, D. C. U. S. A. and at the bottom, completing the circle, AUG. 20. 1879. (date of foundation.) The edge of the obverse is serrated and that of the reverse corded. Silver. Size 19.¹

MCXXXVII. Obverse, Two Corinthian columns supporting an arch with keystone; between the columns are three steps, with three burning tapers arranged in a triangular form above the upper one; over these and beneath the keystone is the radiant All-seeing eye. The field is surrounded by a circle of dots, outside of which is the legend, above, BRISTOL LODGE NORTH ATTLEBOROUGH, MASS. and below, completing the circle, * 1797 * CENTENARY * 1897 * Reverse, Bust of Paul Revere to left. Legend, GRAND MASTER 1795 TO '97, and below, completing the circle, a fac-simile of his signature. Bronze. Size 23.²

W. T. R. M.

¹ This is the Medal of the Masonic Veteran Association of the District of Columbia, which is limited to Masons of twenty-one years' membership in the Order.

² In the Lawrence Collection. For the description I am indebted to Bro. Theo. H. Emmons. Revere was Grand Master when the Lodge was instituted; the legends explain the medal.

LYMAN H. LOW, NUMISMATIST,

MEMBER OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY; THE NUMISMATIC
SOCIETY OF LONDON; THE AMERICAN NUMISMATIC ASSOCIATION, ETC.

THE UNDERSIGNED having retired from the management of the Coin Department of the SCOTT STAMP & COIN CO., of which he had entire charge for upwards of eight years, begs to inform his friends and the public that he will continue the business on his own account, at the address given below, and will give special attention to cataloguing and preparing collections for Public Auctions, and to the execution of bids for Coin Auction Sales on commission: and he relies on his long experience and the generous support heretofore given him by the Numismatic fraternity for a continuance of their patronage in the lines indicated.

He will also deal in the more valuable classes of Coins only, and his extensive foreign connection affords him unexcelled facilities for procuring on order the most desirable specimens.

He also offers his services as an expert in appraising Cabinets, etc.

(Established, 1879.)

LYMAN H. LOW,

36 West 129th Street, New York.

And at Room 216, United Charities Building, Fourth Avenue and Twenty-second Street, from 9 A. M. to 1 P. M., daily, except Saturdays.

Two Dollars a Year, in Advance. [Entered at Post Office, Boston, at Second Class Rates.] Single Copies, 50 Cts.

VOL. XXXV.—No. 2.]

[WHOLE NO. 170.

AMERICAN JOURNAL OF NUMISMATICS.

OCTOBER, 1900.



At mihi plundo
Ipse domi, simul ac nummos contemplor in arca.

—*Hor., Sat. I, i. 66.*

BOSTON:
PUBLISHED QUARTERLY.

WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.

EDITORS.

SUBSCRIPTIONS RECEIVED BY
T. R. MARVIN & SON, PRINTERS AND PUBLISHERS,
73 FEDERAL STREET, BOSTON, MASS.

LYMAN H. LOW, 36 WEST 129TH STREET, NEW YORK.

S. H. & H. CHAPMAN,
1348 PINE STREET, PHILADELPHIA.

SPINK & SON, 2 GRACECHURCH STREET, E. C., LONDON.
ROLLIN & FEUARDENT, 4 RUE DE LOUVois, PARIS.
J. A. STARGARDT, 2 DESSAUERSTRASSE, BERLIN, S. W., GERMANY.
EGGER BROS., 1 OPERNRING, VIENNA, AUSTRIA.

All Communications to be addressed to W. T. R. MARVIN, 73 Federal Street, Boston, Mass.

CONTENTS.

| | |
|--|-----|
| Ancient Greek Coins: V. Syracuse, Sicily. <i>Frank Sherman Benson</i> | 93 |
| Incantation Tablets | 103 |
| Counterstamps on Spanish and Spanish-American Coins | 103 |
| A Boston Hard Times (?) Token. <i>Thomas Hall</i> | 105 |
| Medal of the Thirty Years' War. <i>E. E. M.</i> | 105 |
| The Medals, Jetons and Tokens Illustrative of the Science of Medicine. | |
| <i>Dr. Horatio R. Storer</i> | 107 |
| Medals of the Grand Army. IV. <i>C. P. Nichols</i> | 112 |
| Increase in Use of Nickel for Coinage | 114 |
| The Judas Pennies | 115 |
| Tesserae Hospitales | 115 |
| The Motto "In God we Trust" | 116 |
| Annual Assay Medals of the United States Mint. <i>E. J. Cleveland</i> | 117 |
| A Pattern Baltimore Piece in Copper. <i>Thomas Hall</i> | 118 |
| Masonic Medals. <i>W. T. R. Marvin</i> | 118 |
| EDITORIAL: | |
| The Baltimore Coinage | 120 |
| The South-African War Medals | 120 |

Contributions from those interested in the science
will be cordially welcomed, and the largest possible
liberty granted to correspondents; but the publication
of such articles in the Journal cannot be held to be an
endorsement by the Editors of the views expressed.

A M E R I C A N
JOURNAL OF NUMISMATICS.

QUARTERLY.



At mihi plundo
Ipse domi, simul ac nummos contempler in arca.
—*Hor., Sat. I, i. 66.*

VOL. XXXVI.

JULY, 1901—APRIL, 1902.

WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.

EDITORS.

BOSTON:
T. R. MARVIN & SON, PUBLISHERS,
M·C·MII.

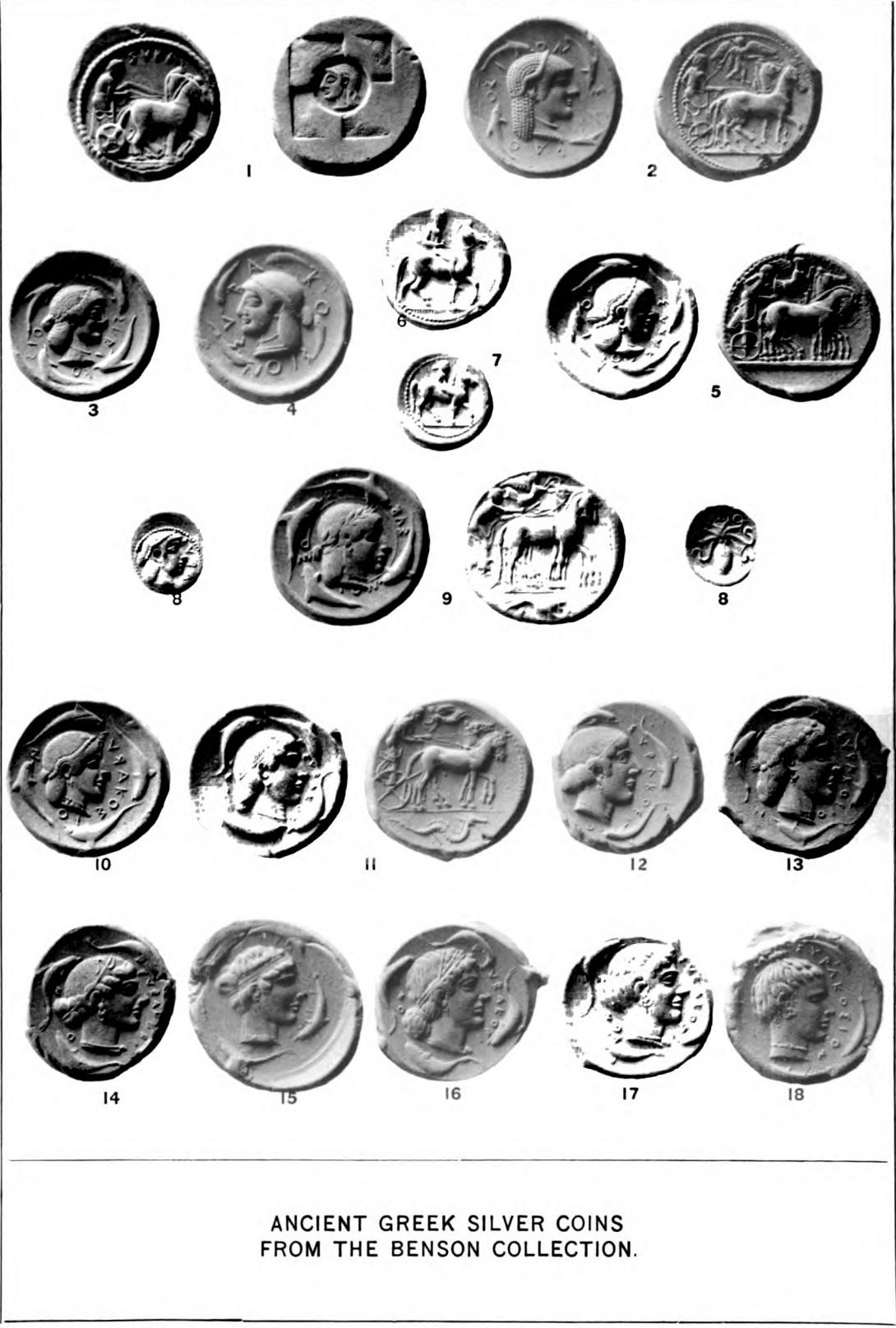


CONTENTS.

| | PAGE | | PAGE |
|---|---------------|---|-----------------|
| A New Contorniate | 117 | Franklin Token | 14 |
| A New Roman Emperor | 11 | Fugio Pattern Trial-piece | 76 |
| American Numismatic Society's Medal for Prince Henry | 105 | Grand Army Medals | 21, 53, 85, 113 |
| An Undescribed Vernon | 10 | Greek and Roman Coins in Boston Art Museum | 115 |
| Ancient Greek Coins | 1, 33, 65, 97 | Greek Coins, Ancient | 1, 33, 65, 97 |
| Annual Assay Medals, U. S. Mint | 92 | Immunis Columbia of 1786 | 12 |
| Another 1804 Dollar found | 29, 116 | India, Roman Coins found in | 42 |
| Boston Washington Medal, Evolution of | 59, 72 | Instruction in Die Cutting, School for | 30, 64 |
| Bungtowns | 94 | Italian Collections | 112 |
| Canadian Coinage, the Proposed | 43 | Jubilee Medal of Springfield, Mass. | 106, 121 |
| Coin Portraits | 42 | Masonic Medals | 28, 93 |
| Coinage of Edward VII | 44 | MEDALS: | |
| Contorniate, a New | 117 | Boston Washington | 59, 72 |
| Cornwall, Roman Coins found in | 121 | Coronation | 64, 103 |
| Coronation Medals | 64 | Crystal Palace (Musical) | 121 |
| Coronation Medals struck in America | 103 | Grand Army | 21, 53, 85, 113 |
| Dollar, Trade, History of | 119 | Jubilee, Springfield, Mass. | 106 |
| Dollar, U. S., for the Philippines | 80, 96 | King Humbert | 94 |
| Dollars of 1804 | 29 | Masonic | 28, 93 |
| Dollars of 1804, Reporter's Story of | 116 | Medical | 15, 45, 87, 107 |
| Dollars of 1804, Restrikes of | 122 | Pan-American | 40 |
| Eagle Reverse, Immunis Columbia | 12 | Philippine Islands | 27 |
| EDITORIAL: | | Porto Rico | 26, 92 |
| A Chat about Numismatic Collec- tions | 30 | Prince Henry of Germany | 105 |
| Desired Acquisitions for the A. N. and A. S. Cabinet | 123 | South African War | 58 |
| Instruction in Medallic Art | 64 | Spanish War | 25 |
| New York School for Instruction in Die Cutting | 30, 64 | Springfield Jubilee | 106, 121 |
| Proposed Coins for the Philippines | 96 | U. S. Assay | 92 |
| The Restrikes of 1804 Dollars | 122 | Vernon, Undescribed | 10 |
| Edward VII, Coinage of | 44 | Washington Boston | 59, 72 |
| England's Worn-out Money | 106 | Washington Indian | 64 |
| | | Washington, Undescribed | 20 |
| | | West Indian Service | 26 |
| | | Yale Bi-Centennial | 63 |
| | | Mint Notes | 58 |

| PAGE | | PAGE | |
|---|--------|---|-----------------|
| Note on Springfield Jubilee Medal | 121 | Roman Coins, Notes on | 81 |
| NOTES AND QUERIES : | | Roman Emperor, a New | 11 |
| Allusion on Coins to Roman Food Tax | 30 | Roman Food Tax, on Coins | 30 |
| Contributions to Roman Colonial History | 63 | South African War Medals | 58 |
| Oom Paul at Lyons | 30 | Spanish War Medals | 25 |
| Swiss Coin exhumed in Wisconsin | 30, 63 | Swiss Coin exhumed in Wisconsin | 30, 63 |
| Notes on Roman Coins | 81 | Syracusian Coins (see Ancient Greek Coins). | |
| Numismatic Collections | 30 | The Catherine Page Perkins Collection | 118 |
| OBITUARY : | | The "Crystal Palace" Medal | 121 |
| Balmanno, Alex. | 96 | The Evolution of the Boston Washington Medal | 59, 72 |
| Comstock, John Hurd | 29 | The Medals, Jetons and Tokens Illustrative of the Science of Medicine | 15, 45, 87, 107 |
| Idler, William | 30 | The Pan-American Medal | 40 |
| Mason, Eben | 95 | The Proposed Canadian Coinage | 43 |
| Our Rarest Coin | 120 | Undescribed Fugio Pattern | 76 |
| Pan-American Medal | 40 | Undescribed Vernon | 10 |
| Pattern of an Undescribed Fugio | 76 | Undescribed Washington | 20 |
| Perkins Collection of Ancient Coins | 118 | United States Mint Assay Medals | 92 |
| Philippines, Proposed Coins for | 80, 96 | United States Trade Dollars | 119 |
| Philippine War Medal | 27 | Vernon, An Undescribed | 10 |
| Politicalls and the Like | 50 | Washington-Boston Medal, Development of | 59, 72 |
| Porto Rico Medal | 26, 92 | Washington-Indian Medal | 64 |
| Prince Henry of Germany, Medal for | 105 | Washington, Undescribed Medal | 20 |
| Rarest United States Coin | 120 | West-Indian Service Medal | 26 |
| Recent Italian Medals of King Humbert | 94 | Wisconsin, Swiss Coin Exhumed in | 30, 63 |
| Reporter's Story of 1804 Dollar | 116 | Worn-out Coins in England | 106 |
| Roman Coins found in Cornwall | 121 | Yale Bi-Centennial Medal | 63 |
| Roman Coins found in India | 42 | | |
| Roman Coins in Boston Art Museum | 115 | | |

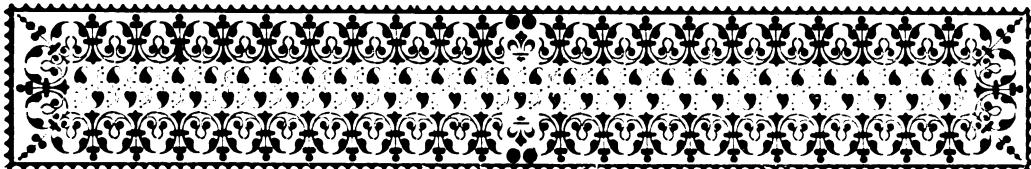




ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

AMER. JOUR. NUMISMATICS.

PLATE V.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvi ac nvmmos cõtemplo in arca.
— *Horatii, Sat. I, i. 66.*

VOL. XXXVI.

BOSTON, JULY, 1901.

No. 1.

ANCIENT GREEK COINS.

VI. SYRACUSE, 2.

BY FRANK SHERMAN BENSON.



THE period of Syracusan story illustrated by the coins depicted on plate VI, begins with 466 B. C., in which year the expulsion of Hieron's successor, his brother Thrasybulos, after a brief but cruelly despotic reign, terminated at once the Deinomenid dynasty and every form of tyranny in this city for over half a century. A fresh phase of civic life was entered upon. The old tyrants with their mercenaries and forced levies had indeed made Syracuse a mighty power, but at the expense of its oppressed or neglected citizens. Now could those eager aspirations after the freedom and individualism so dear to the Greek and so long under harsh restraint, again find realization; Zeus Eleutherios (the Deliverer) was proclaimed the supreme deity not only of Syracuse but of all Sicily — throughout which island similar notable changes were taking place — and a Feast of Freedom was decreed, whose elaborate celebration, with hecatombs of slaughtered bulls, was annually observed so long as Syracuse remained an independent commonwealth. The great altar of Zeus, erected by the second Hieron for this tremendous ceremony, still stands, one of the most impressive and inexplicable monuments of ancient Sicily.

The impulse given to wealth, luxury, and all the refinements of living, the proud consciousness of freedom and self-government, the rapid but steady development of the artistic spirit, as evidenced by the coins of this

half century, and the continuance of those magnificent architectural works which, begun in gratitude for the Himeraian victory, gradually approached or attained completion under the ceaseless labors of hordes of Carthaginian slaves, were among the powerful influences which combined to produce what has been well called the "Golden Age" of free and independent Sicily.

Not that even this happy time was without its divisions and conflicts, aroused and kept alive by the restlessness and discontent with which Sicilian influences seemed to inspire all who trod Sicilian soil. Since, however, these occurrences were unproductive of important changes, they impressed no mark upon the Syracusan coinage, and we need not dwell upon them in detail, merely noting the fresh struggles, both internal and against adjacent towns; the fears inspired by certain demagogues aiming at tyrannical power; the war of extermination waged against the Etruscan pirates, once more lawless and defiant; and the contest with Ducetius, the great Sikel leader, whose aim it was to found a strong native state which should restore his fellow-countrymen to their ancient position of supremacy in the island; events which, succeeded by a period of comparative tranquility, bring us down to about the year 425 B. C.

The chronological arrangement followed on plates VI and VII is that proposed by Mr. Arthur J. Evans in a series of articles in the *Numismatic Chronicle*. The author's brilliant and careful scholarship, his familiarity with all branches of Sicilian archaeology, and his devotion to our special subject, clearly determine his position as the leading authority on the varied coinages of Sicily. His chain of reasoning — a recognized starting point being afforded by the destruction, in the great Carthaginian invasions of 409 and 406 B. C., of four leading Sicilian cities, with a consequent and immediate cessation of their mint activity — although somewhat startling in its radical changes, seems so clear and conclusive as to warrant our departure from the logical and elsewhere accepted arrangement adopted by Dr. Head in his *History of the Coinage of Syracuse*. In this he assigns the coins of these two plates in large part to the Dionysian Dynasty, a period from fifteen to thirty years later than the dates accorded by our present arrangement.

DEMOCRACY.

78-85. Tetradrachm, wts. 269-263 grs. B. C. 466-425. (Pl. VI: 1-8.) Obv. ΞΥΠΑΚΟΣΙΩΝ Head of nymph to right, with varied arrangement of hair, wearing ear-ring and plain necklace; around, four dolphins. Rev. Quadriga to right, horses walking; charioteer or horses crowned by flying Nike: plain or dotted border.

(From the Bunbury, Hobart Smith, May, 1900, and other sales.)

A comparison of these obverses with those already examined (Plate V) shows a decided increase in the size of the later heads, which have now clearly reached the limits possible for so small a field. In fact tetradrachm

heads of the succeeding periods depart little from the standard here established,—occasional examples which transgress this canon, as it may be termed, of numismatic art, displaying a marked loss of power and dignity. The irregular but rhythmic curves of the sportive dolphins form a graceful and appropriate frame or setting, which seems to accentuate the harmonious proportions of these Syracusan portrait heads. For that such they have now become—idealized perhaps, but still portraits—is evident from their variety and realism. Just as the masters of the Renaissance, employing oftentimes unworthy models, yet glorified canvas and panel with the purest types of divine beauty, so these Syracusan artist-engravers must have found their true ideal of the beloved city's protecting goddess in some noble or perchance lowly maid or matron of the day, whose charming refined features and gracious presence would form an abiding inspiration for a race ever constant to its cult of physical beauty.

The hair is now either confined by a single cord passed several times around the head, or enclosed in a net, or in a sakkos often peculiar in shape and ornamented with the graceful meander pattern; while in place of a simple round earring we find the double coil, a transitional form prevailing until the time of the Athenian siege.

The reverses show little change, their exergue, however, being distinguished by the absence of any emblem; Hieron's vanquished sea-monster recalling far too painfully the days of tyranny to find favor in the eyes of this new Democracy. The quadriga, still represented by two horses fully drawn and two in outline, displays the same stiff dignity as in the earlier examples,—a feature which is the strongest argument for our attribution of this series to the so-called Transitional Period, since many of the heads show a dignity and a fineness of modelling which are unsurpassed save by the best examples of the succeeding age of highest artistic attainment. Nike, who still proffers her wreath—not now, nor indeed ever again, in symbolism of Olympic victory, but always of the increased power and grandeur of Syracuse—begins to float with an airy grace hitherto unknown, and suggestive, if but faintly, of her future perfection.

The decade following the year 425 B. C. was throughout all Sicily a period of restless uncertainty and anxious anticipation, since about this time the affairs of our turbulent island began to assume a fresh importance from the increased attention and threatened interference on the part of those great States of Hellas, which the Peloponnesian War had already divided into two irreconcilably hostile parties. Certain smaller Sicilian cities, such as Lentinoi and Segesta, hopeless of recovering their rights or retaining their liberties by the power of their unaided arm, bethought them of long forgotten but now gladly revived ties of consanguinity or of simple alliance with the

mother country; so that the Leontine cry for aid to Athens, now in the full tide of her imperial greatness, and both ready and willing to extend her dominion in the West as she had already so gloriously done in the Aegean Sea, was met by an immediate response. First a small, then a larger fleet was sent to aid the allied Chalkidic cities, at that time fiercely attacked by the Syracusan league; but no result was accomplished, and the wise influence of the great Hermokrates at length obtained a peace, of short duration indeed, as it was soon broken by the Leontines. Thus, with alternations of uncertain peace and petty warfare, passed a few unimportant years, until the quarrel regarding boundaries arose between Segesta and Selinus, which was to have such lasting results on the future of Sicily, of Hellas, and indeed of the entire Greek world. The alliance then concluded with Segesta, owing to the more than Greek craft of the Segestaians, and the brilliant, deceitful diplomacy of Alkibiades, swept the Athenians along in a wild wave of enthusiasm which found expression in the dispatch of their first great armament against Syracuse in the spring of 415 B. C.

DEMOCRACY.

86. Tetradrachm, wt. 264 grs. B. C. 425-415. (Pl. VI : 9.) Obv. ΣΥΠΑΚΟΣΙΩΝ Head of nymph to left, wearing earring and plain necklace; hair bound with cord, a few tresses flying loose; around, four dolphins. Rev. Quadriga to left, horses galloping in step; charioteer crowned by flying Nike; in exergue, dolphin pursuing fish.

(From the Evans sale.)

87. Tetradrachm, wt. 263 grs. B. C. 425-415. (Pl. VI : 10.) Obv. ΣΥΠΑΚΟΣΙΩΝ Similar to last but with hair rolled; engraver's signature ΕΥ. Rev. Similar to last, but engraver's signature ΕΥ; in exergue, two dolphins: border of dots.

These tetradrachms are the handiwork of Eumenes, the earliest of that group of great artist-engravers, who were for half a century to beautify the coinage of Syracuse and Sicily, and whose position of accepted prominence is attested, as already mentioned, by the custom of placing, on noble and characteristic productions, their signatures either in full or in recognized abbreviation.

It has often been shown that all forms of art, besides being creations of the purely inventive faculty, are to a certain extent imitative and eclectic. The truth of this axiom is displayed with especial clearness in such a series as this — coins being considered as miniature bas-reliefs — where we may trace in successive examples the gradual changes toward higher development, and see how the truly artistic elements of a composition were preserved and emphasized and sublimated until their most perfect expression was attained. Each engraver of merit had however his mannerisms of design and treatment, which produced a style peculiar to himself and now easily recognized with a little study and practice. Thus the heads of Eumenes show a distinct depart-

ure from those of the period immediately preceding. In size slightly smaller, without elaborate head covering, the hair being rolled and flat on the top of the head, or, as in the rarer first instance, No. 9, a few tresses flying loose from beneath a confining cord, they continue the realism already introduced and show evidences of the marked individualism of a master, an originator, the founder of a school—literally as well as figuratively, for in the *ἀργυροκόπειον* of Eumenes it seems probable that his great successors Euainetos and Eukleidas were apprenticed to their art.

But it is on the reverse side that Eumenes' inventive powers really exhibit their full strength. The conventional artifice hitherto employed for the representation of a quadriga is cast aside, and we see four distinct steeds, still advancing in step but at a gallop, and with their legs carefully distinguished, even to stiffness; a notable departure, which was to lead the way in the skillful hands of Eumenes' greater pupils to a varied, animated and yet well-balanced group. The charioteer too has ceased to be a mere automaton, and seems to take a lifelike interest in urging on his steeds with whip and gesture. The initials EY give us the earliest form used by this engraver for his signature.

DEMOCRACY.

88. Tetradrachm, wt. 265 grs. B.C. 425-415 (Pl. VI: 11.) Obv. ΣΥΠΑΚΟΣΙΟΝ Similar to last; but engraver's signature EYMENOV. Rev. Quadriga to right, horses galloping, flying Nike bearing tablet, on which EYAINETO; in exergue, two dolphins: border of dots.

89. Tetradrachm, wt. 267 grs. B.C. 425-415 (Pl. VI: 12.) Obv. Similar to last, but signature EY. Rev. Similar to last, but flying Nike crowning charioteer; and in exergue, chariot-wheel.

These obverses continue to show all the characteristics of Eumenes' finer work, while the former of the two is signed with the full genitive form which determines the correct spelling of his name, at one time a matter of doubt.

But, as before, it is in the reverses of these two coins that we are struck by the great advance made in coin art, and realize how immeasurably superior to the master was the pupil; for this is our first meeting with the work of Euainetos, admittedly the greatest coin engraver of the world's history.

The freedom, boldness and yet delicacy of design displayed by these two quadrigas make us at once feel that the Transitional Period has closed and that we have entered finally upon the Period of Finest Art. Each horse, exquisitely modelled, dashes forward with independent and yet harmonious action, exerting such vigor and power as to need the restraining hand of a skilled charioteer to prevent mishap; which indeed could not, it would seem, always be avoided, as is shown by a minute but interesting detail, which,

appearing on both designs, gives them an element of genuine sensationalism. This is the broken and entangled rein, clearly visible beneath the feet of each farthest horse, while in the exergue of No. 12 a prostrate chariot-wheel shows the nature of the impending accident, one which must often have been witnessed in the hippodrome, when in a final mad rush the contestants were nearing the goal.

The horses' legs have now assumed their natural independence of position, and Nike hovers with truly refined delicacy and grace. It must be confessed, however, that the tablet device here adopted by Euainetos for displaying his name produces a theatrical effect, unworthy of so great an artist, and that the use of the exergual line for his signature, as on some examples of No. 12, is in far better taste and more in consonance with artistic dignity.

DEMOCRACY.

90. Tetradrachm, wt. 267 grs. B.C. 420-415. (Pl. VI : 13.) Obv. ΣΥΡΑΚΟΣΙΩΝ Head of Persephone to left, wearing earring and plain necklace, hair bound with wreath of barley and poppy; around, four dolphins; engraver's signature ΦΡΥΓΙΛΛΟΣ. Rev. Quadriga to right, horses galloping and driven by winged youth whom flying Nike crowns; in exergue, Skylla to right, bearing trident and pursuing fish; engraver's signature ΕΥΘ: border of dots.

(From the Bunbury sale.)

In this head, the earliest example of the engraver Phrygillos, we find increased artistic excellence, and recognize a distinct advance in comparison with the work of his predecessor, or, as he may have been for a certain period, his contemporary Eumenes. Phrygillos, according to Mr. R. S. Poole, is the only coin engraver whose signature is found also on a gem, and evidences of his familiarity with this sister branch of the glyptic art are found in the sharpness and delicacy of finish so apparent in his heads; these therefore display a peculiar character, lying it is true in the farthest remove from the domain of sculpture and yet possessing a strong individual charm.

His creative genius gives us as well a new personage for a Syracusan type. Hitherto the nymph Arethousa has had undisputed sway in the coinage of this city, but Phrygillos here first presents a head of Persephone, the true and abiding tutelary goddess of Syracuse and of all Sicily; whether she figures as innocent Kore the maiden, a fresh, sensitive, light-hearted girl, loving to sport with her comrades on the violet-carpeted meadows of Henna; or as the dread queen of the Shades, after that fatal day on which, ruthlessly torn away by savage Aidoneus, in spite of bitter tears and lamentations, she was forced to become his consort, and gravely to pass sentence of reward or punishment upon departed souls. In this instance she is distinguished by her wreath, in which are intertwined the seed of a poppy—the baleful flower

of sleep and death—and an ear of barley, which, hidden half the year in the bosom of mother earth and shooting forth for the same length of time in the free air of heaven, always, to the allegory-loving Greek, symbolized Persephone's two-fold life, equally divided between the gloomy abode of her husband, the ruler of Hades, and those clear splendors where dwelt the Olympic gods.

The reverse introduces still another artist-engraver, Euth—, represented by this type alone, and whose full name is therefore only a matter of conjecture. His treatment, exemplifying the transition from the stiffness of Eumenes to the bold freedom of Euainetos already discussed, imparts to his steeds a shade of their old-time conventional aspect; while the introduction of a winged youth or daimon, Nike-crowned, as charioteer, should symbolize supposed supernatural aid in some great victory. We can, of course, make no positive assertion in this respect, or with regard to the new accessory type in the exergue, which may be only an elaboration of the foregoing simpler exergual designs, and may, like them, symbolize the maritime situation of Syracuse. Yet we must recollect that this coin was minted soon after the attempts—wholly unsuccessful both in diplomacy and arms—of Athens to destroy Syracusan supremacy in Sicilian affairs; and it may be thought no fanciful interpretation which would consider this coin an echo of the civic rejoicing over such discomfiture of their enemy.

The special nature of our subject does not permit us to examine in detail the celebrated siege of Syracuse, which, entered upon by Athens in 415 B. C., ostensibly for the sole purpose of succoring her ally, distant Segesta, became as it were a turning point in the life of two great States; for with the final defeat of the Athenians commences the gradual but steady downfall of the imperial greatness of Athens, and with the final victory of the Syracusans commences that rapid and continuous development of Syracuse which was to culminate in the far-reaching power and dominion of Dionysios.

For the first year fortune smiled upon the invaders, who maintained so close a blockade that the great city was really on the point of capitulating, and the war seemed finished. But such easy success engendered scorn and carelessness in the hearts of the besiegers, and they now allowed, as a matter of slight importance, a single ally of Syracuse with a small relieving force to slip past them into the city. But this new and almost solitary leader was Gylippos the Spartan, an able, skillful general, whose energetic, aggressive measures at once gave a different aspect to affairs. On the Athenian side, meanwhile, Alkibiades had been banished and another general slain, leaving only Nikias, a tried commander indeed, but no longer young, in poor health, and of a despondent nature; so that now the result of successive skirmishes and battles was always an advantage for the Syracusans, where before the

Athenians had easily kept the upper hand. Nor was this the case on land alone ; for in the sea fights, in which Athenian supremacy had up to that time been universally acknowledged, the Syracusan sailors, taught by captains from the mother city of Corinth, with their vessels rebuilt and specially armored for contests in the narrow waters of the harbor, and themselves inspired by the continued success of their comrades on land, first held their own, and then in several general engagements either carried off the victory or so crippled the enemy as to prevent his giving any assistance to his land forces, also engaged and suffering for want of such support. Thus fight after fight on land and sea resulted only in defeat for the invaders, whom Tyche, their ever fortunate goddess, seemed to have deserted.

The arrival of a fresh armament under a new general, although temporarily encouraging for the Athenians, produced no permanent advantage, and at last nothing was left for the forty thousand besiegers but to confess with shame their utter failure, to leave their camp, their unburied dead, their wounded comrades, and to retreat into the interior, whence some friendly city could be reached. But everything fought against them, even heaven itself—a total eclipse of the moon, always considered an evil portent in those days of scientific ignorance, preventing their departure while yet possible. One way of escape after another was tried and found impracticable, and at last seven thousand men, the sole survivors of a pitiless eight days' slaughter, surrendered, to be driven like cattle, with blows and bonds and curses, into the stone quarries of Syracuse, the surest and most cruel of prisons.

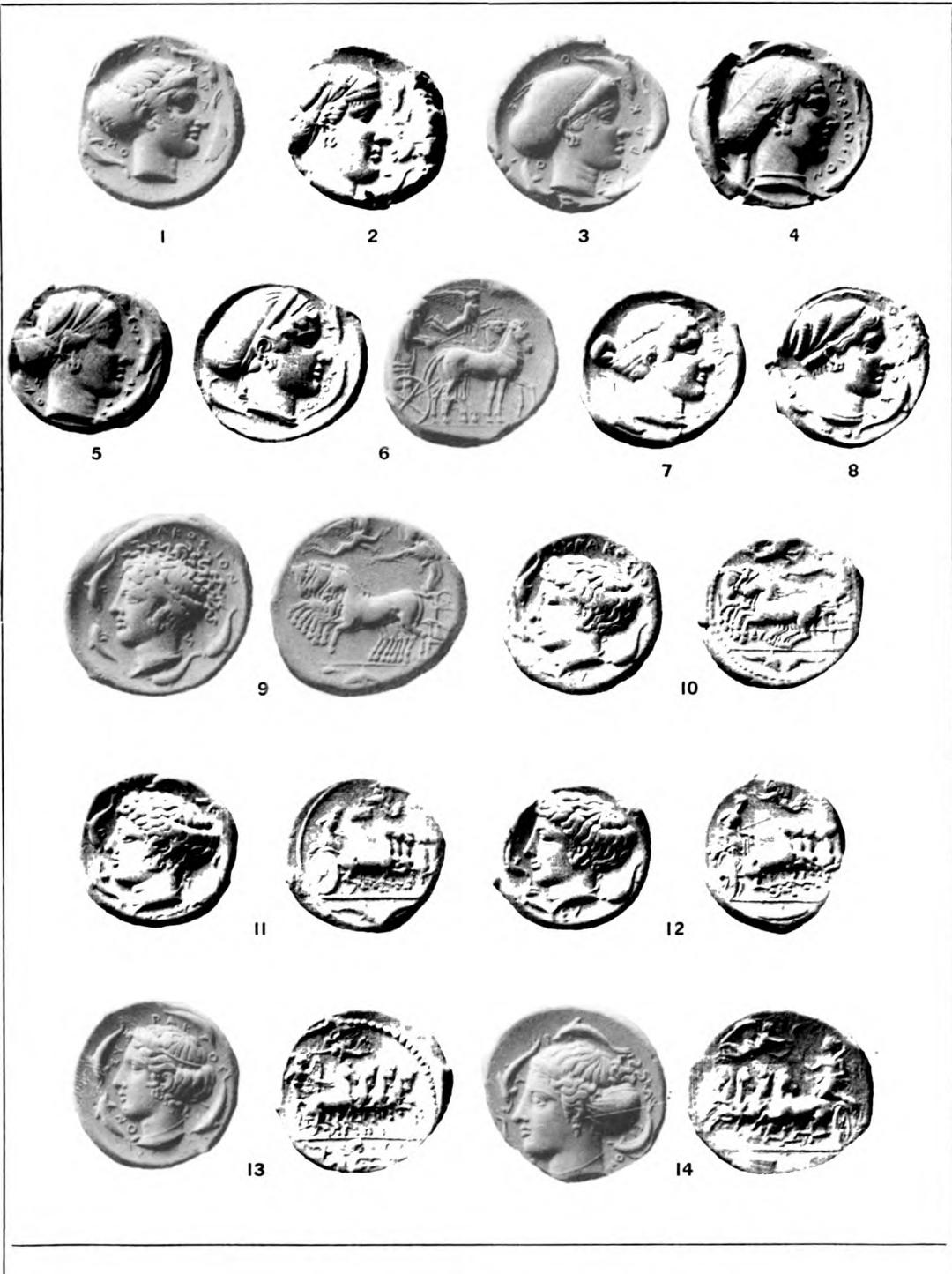
DEMOCRACY.

91. Tetradrachm, wt. 262 grs. B. C. 413. (Pl. VI: 14) Obv. ΣΥΡΑΚΩΣΙΟΝ Head of nymph Arethousa to left, wearing earring and plain necklace ; hair confined by sphendone ornamented with stars, and on ampyx engraver's signature ΦPY ; around, four dolphins. Rev. Quadriga to left, horses galloping and driven by Persephone bearing torch and crowned by flying Nike ; in exergue, ear of barley.

(From the Bunbury sale.)

Another example of Phrygillos, and we find that he has now chosen for his theme the type so familiar to the Syracusan engraver, and has in his turn given us a head of Arethousa, the nymph of the fountain.

Comparing this latest production of our coin-artist with his preceding example, we at once recognize the full-blown flower as opposed to the simple bud ; the work of his years of ripe maturity and power as distinguished from efforts of earlier days, when his style had not yet acquired firmness and confidence. A masterpiece such as this, displaying both boldness of design and delicacy of treatment in its perfect proportion, its clear-cut, high-bred features and its tender, winning charm of expression, should surely place Phrygillos by the side of those great masters, Euainetos and Kimon.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

AMER. JOUR. NUMISMATICS.

PLATE VI.

Phrygillos worked during the period of epigraphic transition, when the new Ionic letter Ω was being introduced to represent long O, and it is an amusing misappreciation of its true value which makes him in the inscription substitute Ω for the short instead of the long O, and write ΣΥΠΑΚΩΣΙΟΝ instead of ΣΥΠΑΚΟΣΙΩΝ.

The reverse presents yet another of the rich list of Syracusan die-engravers—although this particular example is not signed—being a production from the hand of Euarchidas, evidently, from the marked variety and freedom in the action of his horses, a leading member of this coterie of truly great coin-artists. Persephone bears a torch, one of her symbols as goddess of the realms of night, while another of her distinguishing signs, an ear of barley, appears in the exergue.

But the great interest of this coin lies in its symbolical and commemorative character, which was first pointed out by Professor Salinas, the distinguished and learned director of the Palermo Museum. In our brief sketch of the Athenian siege of Syracuse we found that from a condition of accepted inferiority the Syracusans, having gradually acquired, by drill and various devices, a superiority over the Athenians in naval evolution, had been victorious in several severe sea engagements. The culminating point of success may be said to have been reached in the last and fiercest naval battle of the war, that of September 9, B. C. 413, when the Athenian seamen, taking on board their ships as many of the heavy-armed soldiers as could well be carried, made a last determined effort to break through the chains, the pointed piles and the solid line of vessels with which the Syracusans had closed their harbor-mouth. This attempt was as manfully resisted by the latter, inspired by the thirst for vengeance against the hated invaders of their native land, while the Athenians were animated by the realization that by victory alone could they hope to escape death or slavery.

A truly mortal contest it was in this confined space where trireme crashed into trireme, each perchance with heavy beak disabling or sinking its opponent; where the javelins of the darters, the arrows of the bowmen, the missiles of the slingers, wrought carnage on either side; where a hand-to-hand struggle on galleys locked together by special grappling irons would surge first into one and then into the other; and where every manœuvre of success or failure, easily discernible in this clear air, unclouded by the smoke of a modern engagement, was applauded or mourned by the Athenian land forces and the women, children, and old men of Syracuse, all anxious spectators of the event. At last, after hours of conflict, enthusiasm and confidence prevailed over discouragement and despair, such Athenian ships as had escaped destruction were hurriedly rowed ashore that their surviving crews might escape, and on this day sacred to Herakles, the city's peculiar deity, victory again rested with the Syracusans, a victory so final and overwhelming that it

may be said to have ended the war ; for there could no longer be, on the part of the disheartened Athenians, any thought of escape by sea, while the fatal results of their attempt to withdraw by land we have already seen.

It is, then, this victorious achievement which is commemorated by the onward rush of the goddess of Henna and Syracuse, as she guides her speeding chariot and bears aloft her flaming torch to symbolize the complete destruction of the hostile fleet. Nike, floating lightly towards the divine charioteer, presents with her right hand a crown of victory, and with her left another emblem — an unusual but yet unmistakable one — which should be carefully noted, as having inspired the happy conjecture of Professor Salinas. It is without doubt an aplustre, the graceful ornament which, as a kind of naval standard, curved upward and forward from a vessel's stern, and was usually removed by captors, to be borne off in token of triumph. So that its presence here naturally symbolizes a great sea victory.

This explanation being accepted, as seems reasonable, the date of our coin is thus positively established, and the importance of its evidence as to the exact period when this style of numismatic art prevailed cannot be overestimated. It forms with another valuable and magnificent specimen, shortly to be examined, a definite point from which to make an accurate chronological classification of the wide artistic variations displayed on coins.

[To be continued.]

AN UNDESCRIBED VERNON.

[See Plate.]

Editors of the Journal :—

A BOSTON collector has in his cabinet an unusually excellent impression of one of the Vernon medals, which differs from any that I can find described, by Mr. Appleton in the *Journal*, or Mr. Betts in his "Colonial Medals." It is in very sharp, almost or quite proof condition ; the metal is gilt, but is probably copper or pinchbeck, the alloy said to have been invented by a man of that name, who flourished in the latter half of the eighteenth century, perhaps too late for most of the Vernon medals, though I have seen it stated that the use of the alloy for those and similar pieces — game counters and the like — was very profitable to Pinchbeck, and that this use began with Vernon medals. However this may be, this piece is quite as brilliant as the famous pinchbeck, which is said to have closely resembled gold.

The obverse shows the Admiral at three-quarters length, in a standing posture, facing, his right hand on his hip and his left holding a truncheon ; he wears a military or naval uniform, the coat open and showing a high-cut, long waistcoat, with his belt and buckle, and the sword-hilt partly concealed by the coat ; he has the full, curling wig of the period, long cuffs reaching to the elbow, and a suggestion of a ruffle at the wrist of the left hand. The minuteness of this description is perhaps needless ; but so few of these very common pieces are in anything but fair condition, that the details cannot often be made out so clearly as on the medal under notice, and I have thought

it might be of interest to Vernon collectors to have them. A ship with sails spread, a lantern high upon the poop, six round port-holes on the side, is sailing to the right; above it is a fort with steeple and flag to right, over which, on the field, A · VIEW · | OF · FORT · | CHAGRE the last two letters over the flag, and the period after VIEW touching H in HIS in the legend. On the left of the field a conventional tree, with its branches all waving towards the victorious Admiral, fills the space. Legend, VICE · AD:RL · OF THE BLEW & COM:ER · IN CHIEF · OF ALL HIS · MAI:SHIPS IN THE WEST INDIES In exergue, in two lines, THE HON:EDWARD | VERNON · ESQ

The reverse is in equally fine condition with that of the obverse, showing the harbor, with six ships all sailing to right, in three lines, one, two, and three, but one in the third line is lower than the other two; a fort and batteries in the bay, a castle on each point, on which I observe what I do not recall on any previous Vernon I have examined, viz.: a disproportionate head of one of the defenders is shown on the top of each; the town has three steeples—if a square structure on the left can be called a steeple—the second one is surmounted by a cross on a ball, and the third, pointed, separates the words PORTO and BELLO of the legend: in the bay, behind the central fort, are four small boats, but there are none outside, as we sometimes find; nearly all the houses, like the famous structures of Albany, present their gable ends to the observer. Legend (which begins to read at the top), PORTO BELLO · TAKEN BY ADMIRAL VERNON · WITH SIX MEN OF WAR ONLY · NOV · 22 · ANNO DOM · 1739 ·

I have carefully compared the descriptions of the numerous Vernons in Betts, which include, I think, all those previously described by Mr. Appleton in the *Journal*, but I can find none which exactly conforms to this; I therefore believe it is new to collectors. The size is 25, slightly larger than Betts, 278, which differs in punctuation as well as size, and has an entirely different reverse, but the figure of Vernon is much as described above. I should have noted that the line separating the obverse exergue is corded, as on Betts, 277, and that there is no line between the legends and the devices.

W. C.

Boston, June 26, 1901.

A NEW ROMAN EMPEROR.

The last number of the *Revue Belge de Numismatique* gives another testimony to the aid which coins render to history: by a recent "coin-find" a new name is added to the list of those who bore for a brief period the title of Augustus in the declining days of the Roman Empire, but one until now unknown to historians as having obtained that fleeting honor. It says:—

A DISCOVERY of great historical and numismatic value has recently been made in France, by M. Felix Chaillou, on his property in Cleons, in the Gallo-Roman canton Vertou (Department of the Lower Loire). He has found a terra-cotta vase containing more than 1,300 coins of the epoch of the later emperors; among them is a small bronze piece, of which a description follows:

Obverse, IMP. C. DOMITIANVS P. F. AVG. Bearded and radiated bust to the right, wearing a cuirass.

Reverse, CONCORDIA MILITVM. Concord standing, to the left, holding a patera in her right hand, and a horn of plenty in her left.

As will be seen, this piece has reference to an emperor new to history, contemporaneous with Gallienus and Tetricus. According to the account of Trebellius

Pellio (*Lives of the Thirty Tyrants: XI*), this Domitianus claimed to belong to the family of the Emperor Domitian, and to be descended from Domitilla, the sister of that ruler. As lieutenant of Aurelius, and general of Gaul, he won popularity with his army by an important victory over Macrianus, in Illyria, on the frontier of Thrace, but neither text nor monument has hitherto been found to prove that he assumed the purple. This little bronze, discovered at Cleons, has now placed this beyond doubt, and it seems to attest that the army proclaimed the new Augustus in Gaul between the years 262 and 272.

"IMMUNIS COLUMBIA" OF 1786, WITH EAGLE REVERSE.

Editors of the Journal: —

ALLOW me to offer for illustration in the *Journal*, a Colonial now in my collection, adding some comments on the piece which may possibly prove of interest to advanced collectors. Regarding the illustrations, I note that the obverse has previously been illustrated by Mr. H. P. Smith, in his Maris sale catalogue, June, 1886, in which he stated that the coin did not belong to Dr. Maris, but was placed in the catalogue by his consent. In this connection, I would add that the late Dr. Maris once made a remark to me to this effect: "Is it likely I should have allowed a piece in my sale that was in any way suspicious, without noting that fact?" As only a limited edition of the Plate Catalogue of the Maris sale was issued, comparatively few collectors of the present day can avail themselves of the use of this illustration. The reverse has never before been illustrated, to my knowledge. The present illustration is therefore likely to assist in bringing this coin to the notice of many who do not know of its existence.

The piece in question is the Immunis Columbia of 1786, with "eagle reverse," so described to distinguish it from the well-known Immunis Columbia of 1786 with shield reverse, commonly known as the New Jersey Immunis (Maris 3-C). It has already been described in the *Journal*; and as the general description by this master hand, which can never again furnish his ever-welcome contributions, is so accurate and comprehensive, and also as a means of easy reference to his communication, I copy the late Dr. Maris's original article, which appeared in the *American Journal of Numismatics*, October, 1885, Vol. XX, No. 2, page 40:

IMMUNIS COLUMBIA: A NEW VARIETY.

Recently I was shown a lot of Colonials, all in copper, and with the exception of three Vermont Cents, the product of one pair of dies, they were all different. There were sixteen pieces in all, and they were alleged to have come from a Vermonter whose father had been their owner back into the days of auld lang syne.

They were nearly all very good to fine as regards condition, and several were uniform in color. The lot embraced three varieties of the Immunis Columbia. One was dated 1787, and is given in Crosby, plate viii, No. 8, also figure 61, page 320. Another was the New Jersey Immunis Columbia, dated 1786, and represented in Crosby, plate vii, No. 17, also figure 58, page 318. The third was dated 1786,—the obverse similar to the New Jersey Immunis, but from a different die. The reverse was in general design like that of the 1787 Immunis. The principal points of difference are: the bundle of arrows and olive branch in the eagle's talons are reversed; that is, the arrows are in the right, the branch in the left talons; the eagle's

neck and body are thin and narrow; the wings are more rounded at the second joint, and the right has more feathers in the new variety than in the '87; the tail also has seven instead of four feathers, as in the other coin. The date and letters of the legends are exactly like those on some of the 1786 New Jerseys. I was struck by the very close resemblance in these particulars, and also in the size and shape of the planchet, to the particular coin which in "The Coins of New Jersey" I have described as No. 15. J. The two pieces must have come from the same mint and from dies made by the same pair of hands. I am not aware that the new piece has ever been described hitherto by any numismatist.

Philadelphia, June 7, 1885.

E. MARIS.

The "pair of hands" mentioned above by Dr. Maris, as making the dies, were probably those of James F. Atlee, a die-sinker of the period, whose work can be traced by certain peculiarities of the letters of the legends, particularly by the defects in the letters A, N and P (made by punches), imperfect or broken, mentioned by Mr. Crosby. We can, I think, safely assume that he was the maker of many Colonial pattern dies, namely, the "George Clinton," Non Vi," and several others, and also some of the New Jersey, Vermont and Connecticut Cents.

My attention has occasionally been called to attacks upon the genuineness of this piece, made by a well-known dealer, who, whether from ignorance or some other cause best known to himself, went so far as to assert that Dr. Maris believed the piece to be false! I submit, therefore, the following testimonials received by me from gentlemen universally recognized as numismatists of expert ability, in order that the numismatic public may decide as to the truth of such statements, and that the authenticity of the piece may be established beyond possibility of question.

As Dr. Maris has been quoted as doubting the genuine character of the coin, his opinion may well be the first one cited. The originals of all the following letters are open to your inspection:

Boston, July 13, 1901.

THOMAS HALL.

PHILADELPHIA, 5/15, '96.

DEAR FRIEND DR. THOMAS HALL:

The Immunis Columbia 1786, with eagle reverse, formerly the property of Benjn. Titus of Trenton, I have always regarded as belonging to the Colonial period, and the workmanship of the same artist that furnished many of the New Jersey issues of the same period. I have never had a doubt on the subject.

Very truly,

EDWD. MARIS.

BOSTON, Jan. 23, 1896.

DR. HALL:

*Dear Sir,—I have examined the Immunis Columbia 1786, as you desired, and see no reason to doubt its genuineness. I compared it critically with the "Immunis of 1787," the "George Clinton," "Non Vi," "Liber Natus," "Neo Eboracus," and other pieces held by collectors in high esteem, and think that if either of those is genuine, this also is so, for they all bear evidence of the work of the same hand. I consider the piece, if of only equal rarity with those I have named, would deserve to be equally valued; but being, probably, unique, it should be *no less* desirable than the rarest of them. You are to be congratulated on being the possessor of so interesting a specimen.*

Yours enviously,

S. S. CROSBY.

BOSTON, Mar. 12, 1896.

DR. THOMAS HALL:

Dear Sir,—At your request I have carefully examined your Immunis Columbia of 1786, with eagle reverse, giving special attention to the fact that a certain party had asserted the piece to be a fabrication of the period. I find nothing to warrant this assertion: the piece appears to me of the same

character of workmanship as the other Colonials of this class. I made an unsuccessful attempt to procure this specimen for my cabinet, some years ago; had I obtained it I should have considered it one of the gems of my Colonial Series, and am pleased that it has finally come into your possession, where its rarity and value will be fully appreciated.

663 Massachusetts Av.

Yours truly,

L. G. PARMELEE.

LEE, MASS., Mar. 12, 1896.

DR. THOMAS HALL:

Dear Sir,—Your favor of the 7th inst. relating to the Immunis Columbia of 1786, with eagle reverse, which I saw recently at your home, is duly received. I remember your calling attention to the fact that certain persons had declared this piece a "fabrication of the period," and examined the specimen for that purpose. Failing to find a trace of suspicion, allow me to add my testimony to its genuineness in every particular, so far as my knowledge and experience permit me to judge. Congratulating you upon the acquisition of so rare and valuable a Colonial, I remain,

Yours sincerely,

DEWITT S. SMITH.

NEW YORK CITY, Apr. 27, 1896.

DR. THOMAS HALL:

Dear Doctor,—We take pleasure in here stating that the two Immunis Columbia Cents, 1786 and 1787, submitted to us for examination by you, are undoubtedly the work of the same die-sinkers, and the letter punches used are identical in both pieces; and when one considers the fact of the *impossibility* of copying such letters exactly, we do not see how any person, however small their knowledge of numismatics may be, could doubt the genuineness of your 1786 Immunis with eagle reverse. It would be more from jealousy or spite, than from knowledge of the subject in hand, to cast suspicion on such a coin.

Truly yours,

DAVID PROSKEY.

108 EAST 14TH ST., NEW YORK, Apr. 28, 1896.

I have carefully examined the 1786 Immunis Columbia with eagle rev., owned by Dr. Thomas Hall of Boston, and take pleasure in stating that in my opinion the piece is perfectly authentic, and above all possible suspicion of doubt.

ED. FROSSARD.

A FRANKLIN TOKEN.

Editors of the Journal:—

THE following piece—a local Token or "Store-card" of a Boston institution—may also be classified with the Franklin pieces, so many of which were described in the *Journal* a number of years ago. It has no special merit as a work of numismatic art, but its interest to collectors of Franklin pieces, or of "cards," seems to render it worth describing in your pages:—

Obverse, Clothed bust of Franklin in profile, to the left; he wears the familiar fur cap, which is sometimes called the "Master Printer's badge." Legend, BENJAMIN on the left, and FRANKLIN on the right. The dates, 1706 (of birth) and 1790 (of death), on the left and right, are added at the beginning and end of the other portions of the legend,—the bottom of these figures outward, or just the reverse of the position of the letters. A double circle surrounds the field.

Reverse, Inscription in six lines: FRANKLIN | SAVINGS BANK | 6 PARK SQUARE | BOSTON | INCORPORATED | 1861 Enclosed by a double circle similar to that on the obverse.

Aluminum, not burnished. Size, 20 very nearly, American scale.

It seems to have been used as an advertisement or business card of the institution named.

R.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXV, page 111.]

Again there are additions to the preceding lists.

I. CANADA. A. Personal.

Dr. Thomas Smith Wood (), of —.

1624. *Obverse.* Within circle the arms of Bishop's College; argent, a Latin cross gules: crest, a bishop's mitre. Motto, upon a plicated band: *RECTI CULTUS PECTORA ROBORANT* Above: *MEDICINAE | MONTE-REGIO* Below: *FACULTAS* Inscription: *EPISCOPI COLLEGII DE | (rosette) LENNOXVILLE (rosette)*

Reverse. Within circle and below: *ADJUDICATUM* Inscription: *IN MEMORIAM | (rosette) THOMAS SMITH WOOD (rosette)*

28. 44mm. Edges beaded. I owe impressions to Mr. R. W. McLachlan of Montreal.

B. 1. Medical Colleges.

Medical Department of Bishop's College, Lennoxville. (University of Bishop's College, Montreal.)

Besides Nos. 6, 7 and 8, see the preceding.

Medical Department of Laval University, Quebec.

(126.) In a footnote to No. 49 I stated, upon the authority of Mr. R. W. McLachlan, that the coat of arms of Laval University contained the staff of Aesculapius as indicative of its department of medicine, and suggested that Dr. Joseph Le Roux of Montreal had erred in using upon his tokens, Nos. 49, 50 and 51, the caduceus of Mercury within his own shield as indicating that he was a graduate of Laval. The following medal, which it is unnecessary to number, shows this plainly.

Obverse. Within circle and between palm branches, a shield irradiated above. In its quarters, a cross, open book, scales, and staff of Aesculapius (Theology, Literature, Law, and Medicine). Motto: *DEO · FAVENTE · HAUD · PLURIBUS · IMPAR*. Inscription: *UNIVERSITE LAVAL | QUEBEC*

Reverse. Laurel branches, tied by ribbon. Above, between palm branches, a shield bearing an open book. Inscription: *PRIX DE POESIE FRANCAISE*

Bronze. 25. 40mm. In the collection of the American Numismatic and Archaeological Society.

V. THE UNITED STATES. A. Personal.

Surgeon Isaac Israel Hayes, U. S. A. (1832-1881), of New York.

His name appears upon the large medal of Dr. E. K. Kane, No. 115.

B. 2. Hospitals.

Nurses' Guild of St. Barnabas.

1625. Like No. 721, save that the fields are open, and the cross suspended within the beaded circle, touching merely at its four extremities.

Bronze. 15 x 18. 23 x 28mm. With loop and ring. In the collection of the American Numismatic and Archaeological Society.

Ambulance Corps, New York National Guard.

Besides No. 621, there is

1626. *Obverse.* Within field the Geneva cross of red enamel, raised and with fluted irradiations. Above, upon band: *PROMPT AID — TO THE — INJURED* Below, crossed palm branches united by band, on which: *N · G · N · Y ·*

Reverse. *BLACK, STARR & FROST . N. Y. | 51*

Bronze. Star-shaped, with eight points. 24. 37mm. With pin attachment. In the Boston collection.

F. 2. *Irregular Practitioners.*

1627. *Obverse.* CONSULT | DR. DARBY | BOSTON

Silver. Counterstamped upon City of Mexico two-reals of 1778. Possibly this piece may be unique. Schulman Catalogue, Amersfoort, March, 1901, No. 397. In the Boston collection.

F. 3. *Pharmacists.*

Besides Nos. 971, 972, there is the following.

1628. *Obverse.* 1121 | BROADWAY | N — Y. Inscription: CASWELL, MASSEY & CO | x (incused.)

Reverse. As that of No. 972.

Plated. 16. 25mm. Edges milled. In the collection of the American Numismatic and Archaeological Society.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Jean Paul Marat (1743-1793).

As Marat had the degree of M. D. from the University of St. Andrew's, and practiced for a time in England, he is properly mentioned here. His return to France, however, necessitates the classing of his medals with those of that country.

Joseph Miller (), of London? Wrote *Botanicum officinale*, etc., London, 1772.

1629. *Obverse.* Head of Minerva, to left. Upon the helmet, an oak wreath and the Belgian lion breaking its chain. Beneath: VEYRAT F. Exergue, an angel's head, the mintmark of Brussels.

Reverse. Within wreath of flowers and fruit: 50^e ANNIVERSAIRE DE L'INDEPENDANCE NATIONALE | — | EXPOSITION | D'HORTICULTURE | — | BRUXELLES | 22 JUILLET | 1880. Inscription: LINNE · BAUHIN · TOURNEFORT · MILLER · JUSSIEU · LA MARCK · GESNER ·¹

Bronze. 32. 50mm. Edge of obverse beaded. *Revue belge de numismatique*, 1886, p. 504. In the Boston collection.

VII. HOLLAND. A. *Personal.*

Dr. Arn. Flor. Jos. Ingen Housz (1812—), of Breda.

1630. *Obverse.* Two shields, wreathed with oak and laurel. Beneath, the order of knighthood of Dr. Ingen Housz. Inscription: BEGEER DOOR · DEN · ECHT · VEREEND · TE · BREDA · DEN · 4 APRIL 1847

Reverse. Within wreath of laurel and oak: D^r ARN. FLOR. JOS. | INGEN HOUSZ | GEB. 2 APRIL 1812 | EN | MARIA ANNA WILH^A | HOLLINGERUS — | PIJPERS | GEB. 9 DEC. 1817. Inscription: * TER GEDACHTENIS AAN DEN 50 JARIGEN TROUWDAG 14 APRIL 1897

Silver. 25. 40mm. *Tijdschrift* etc., 1898, p. 116, No. 133.

Jan Anthony Smits van Nieuwerkerk (1820—), of Dordrecht.

1631. *Obverse.* Two armorial shields, of the families of Smits and Bouvy. Beneath, two leaves of palm. J. E(LION).

Reverse. JAN ANTHONY | SMITS VAN NIEUWERKERK | GEB. DEN 6 OCTOBER 1820, SECRET — RENTM.— V. H. GENEESK : GEST. V. KRANKZINNIGEN 29 SEPT. 1841 (etc., etc.) | EN | JACOBA PETRONELLA | DOROTHEA BOUVY | GEB. TE BERGEN IN NOORWEGEN 25 JAN. 1820. | I JULI 1871 25 JAREN | TE DORDRECHT VEREENIGD.

Silver, bronze. 26. 42mm. *Ibid.*, 1901, p. 100, No. 187.

The regular sequence is now resumed.

VII. HOLLAND. B. I. *Medical Colleges.* (Continued.)

Leyden. Surgeons' Guild.

1632. *Obverse.* The Good Samaritan. Above, the city arms, a crowned shield, supported by lions. Below, three smaller shields. Over: G. BURGHVLIET, I. POLANEN,

¹ The other physicians mentioned upon the medal are Drs. Carl von Linné (1707-1778), of Upsala; Jean Bauhin (1541-1613), of Basle; Joseph Pitton de Tournefort (1656-1708), of Paris; Adrien de Jussie (1797-

1853), of Paris: Jean Baptiste Pierre Antoine de Monet de Lamarck (1744-1839), of Paris; and Conrad Gesner (1516-1565), of Zurich.

w : v : HOECKE All around, surgical instruments. Beneath, a skull and crossed femora; under which, 1677. (Escutcheon of the guild.)
Dirks, pl. CXLII.

1633. *Obverse.* Skull and femora, not crosswise. Legend above: NOSCE TEIP-SUM. Inscription: s · CHIRVRGICVM · LVGDVNI · BATAVOR. (fleur-de-lis.) (The seal of the guild, attached to the above.)
Ibid.

Maestricht. Surgeons' Guild.

1634. *Obverse.* Two doctors, in robes and caps, each with a book, and supporting between them a five-pointed star, below which are trees. Inscription: s : COSMUS . ET . DAMIANUS Exergue: MAESTRIGT

Reverse. Blank.

Lead. 28. 46mm. *Ibid.*, pl. XCVII, fig. 27; *Revue belge*, 1858, p. 413; Minard, p. 194, No. 354, fig. In the Brettauer collection.

Do. Barber-Surgeons' Guild.

1635. *Obverse.* Within cartouche, spatula and two razors, crowned.

Reverse. M · R | IAN | DE | BASER

18. 30mm. Minard, p. 194, No. 135, fig.

Middleburg. Surgeons' Guild.

1636. *Obverse.* A skeleton, with hour-glass and dart. Legend: VIVE ME-MOR LETHI. Exergue, the member's number.

Reverse. St. Sebastian. Exergue: M. HOOFT D. L. T.

Dirks, pl. LXII, fig. 9.

1637. *Obverse.* Within beaded circle, a skeleton as in preceding; at sides, 16-93; above, the same legend. Inscription, preceded by a minute tower (the city arms): D^e HEER BURG^m STEVEN VOET · OVER^p JOHAN BERCKMAN . DEK

Reverse. Within beaded circle, St. Sebastian, pierced by arrows; at his feet a dog licking his wounds. Inscription: * AERNOUT · VAN^r BEKE · JOHAN EVERTSE BELS SAMUEL BOONE · BORG^r (rosette)

Silver, copper. 29. 45mm. *Ibid.*, pl. LXII, fig. 8; *Revue belge*, 1858, p. 418; *Ibid.*, 1874, p. 55; Minard, p. 314, No. 397, fig.

1638. As preceding, but 1661. Dirks, 230 Méreaux, etc., p. 44, No. 150.

1639. *Obverse.* Skeleton with arrow, standing upon a scroll bordered by wheat and a palm leaf. Between its legs, an eagle upon the city arms (a tower). Below, space for a number. Inscription: VOOR'T CHIRVR — GIENS — GILDE

Reverse. Five armorial shields of the dignitaries of the corporation, united by bands tied above. Behind them, fasces and axes. Above, 17-56. Around the large central shield of the Grand Dean: ALEXAN^p JOH · HIERON · HUYSSSE Around the upper left one: ANTHONI VAN STEVENING | DEKEN Around the upper right: FRANÇOIS RIT-SAART | OUD DEKEN Around the lower left: JACOB DE WOLF | BELEEDER. Around the lower right: DIRK MUS | BUSM(EESTER)

Bronze. 29. 45mm. *Ibid.*, pl. LXII, fig. 7; Kluyskens, II, p. 59; *Ibid.*, Cat., p. 101, No. 39; *Revue belge*, 1858, p. 418.

Do. Apothecaries' Guild.

1640. *Obverse.* Within beaded circle, an ornate mortar with two pestles. Above, a mug. At sides, two vases. Below, on scroll: 16-77 Inscription: D. H^r IAN LAMP-SIN · O^r DEKEN · OMAR · V · VISULIET · DEKEN · MAN^s SCHEPPENS · OU · DEKⁿ Above, a tower.

Reverse. Within beaded circle: scales, a loaf of sugar, and a pot of conserves. Below, an open sack of drugs, with two forks, upon rounded base, on which the number. Inscription: C^s STEVENSEN · E^r · COEK · I^s VAN DE SANDE · I^s DRABBE · BELEDERS Above, a rosette.

32. 50mm. Dirks, pl. LXIV, figs. 18-21; Minard, p. 213, No. 395, fig. In the Brettauer collection.

1641. *Obverse.* A mortar, etc., as above. Inscription: OMAR · VAN · VISULIET · GAB^L · DESERY · MICH^L PILLE : JOH^S DOUTREIJN : BEL^S 1700. Above, a rosette.

Reverse. Scales, etc., but instead of open sack, a closed pot with the forks, and a label below for number (9). Inscription: D. H^R. ALEX^R. DE MUNCK. O^R DEK^N. AB^R VAN DER MEER DEK^N D: H^R P^R VA^N ROSMAAL^L O^V D^N Above, a tower.

Bronze. 33. 52mm. Minard, p. 213, No. 396, fig. In the Government collection.

Utrecht. Surgeons' Guild.

1642. *Obverse.* A man wearing bandages and tourniquet, resting upon a surgeon's saw. By his side, a trephine and cautery furnace. Above, the city arms. Inscription, upon a scroll: SIGILLVM · COLLEGII — CHIRURGICI · TRAJECTINI Exergue: FERRO. ET. IGNE Edge laureated. (The seal of the guild.)

Dirks, pl. CIII, fig. 1.

Do. Apothecaries' Guild.

1643. *Obverse.* A shield, upon which a sun, a serpent entwining two spatulae, and a silk worm, between branches of laurel. Above, two lions supporting a crowned shield (the city arms). Beneath, a mortar and pestle. Inscription: PHARMACOPÆA — TRAIECTINA Edge laureated.

Reverse. Blank.

Oval. *Ibid.*, pl. CI, fig. 6.

1644. *Obverse.* A shelf, upon which a pot of aloes bearing the city arms, syringe, gallipots, etc. Behind, a large pestle and mortar, upon which, 1664 Exergue, upon a scroll: OLIM MEMINISSE | JUVABIT

Reverse. Blank, for inscription.

Silver. 16. 25mm. *Ibid.*, pl. CI, fig. 5; *Revue belge*, 1859, p. 75, No. 181. See also under Botanic Gardens.

The following are the medals of the Dutch Medical Gardens.¹

Alkmaar.

1645. *Obverse.* The city arms; two lions, erect, upon a pediment, and supporting a shield bearing a castle. Above, a wreath. Inscription: HORTI MED : ALCMAR : SIGNUM.

Reverse. Two pillars supporting a wreath, within which: BOTANIA Beneath, an Easter lily. Upon the pillars, upright: MEDICINA — PHYSICA Outside of them: UTILE ET — DECORUM Exergue: CICICCLXII (1762).

30. 48mm. Minard, p. 82, No. 141, fig.

1646. As above, but smaller.

Lead. 22. 34mm. Dirks, pl. XVII, fig. 6; *Revue belge*, 1859, p. 75, No. 3.

Amsterdam.

1647. *Obverse.* Hand from clouds at right, holding a serpent, spatula, and laurel branch. At left: HORTUS MEDICUS

Reverse. Two cornucopias of leaves and fruit. Above, a broad scroll for name and number. Below, the city arms. At each side: 16—84

25. 40mm. (For pharmacists.) Van Orden, *loc. cit.*, pl. I, No. 2 and pl. II, No. 1; Dirks, pl. I, fig. 1; *Revue belge*, 1859, p. 84, No. 39; Neumann, No. 35241; Minard, p. 61, No. 93, fig.

1648. As preceding, save upon obverse: HORTI MEDICI COMMISSARIUS

Dirks, pl. XI, fig. 123.

1649. *Obverse.* A vase of flowers, with city arms on front, and standing upon ground. On each side: 16—84 Above: HORTUS — MEDICUS

Reverse. Blank.

Dirks, pl. I, fig. 2; *Revue belge*, 1859, p. 87, No. 46; Neumann, No. 35242; Minard, *loc. cit.*, No. 94.

¹ The above were shown on admission to the gardens and, in the case of Amsterdam, there were different ones for physicians, surgeons, master pharmacists, and students in each of these branches.

1650. As preceding, but smaller. Vase without support.

Brass. 19. 28mm. (For students in pharmacy.) Van Orden, pl. II, No. 2; Dirks, pl. I, fig. 3; *Revue belge*, 1859, p. 86, No. 44; Minard, p. 61, No. 94, fig. In the Government, Disbrow, and Boston collections.

1651. *Obverse.* A vase as above, but upon a scroll. The same inscription and date.

Reverse. A skeleton, with scythe, hour-glass, and tomb; at each side, a flower. Inscription: COLL. M. CHIRURG.

Dirks, pl. I, fig. 4.

1652. *Obverse.* As preceding. A rosette before HORTUS.

Reverse. As last, but without inscription.

Silver. 25. 40mm. Van Orden, pl. II, No. 4; Dirks, pl. I, fig. 6; *Revue belge*, 1858, p. 386, No. 1; *Ibid.*, 1859, p. 81; *Ibid.*, 1874, p. 17, No. 4; *Proc. Manchester Num. Society*, 1865, p. 46, fig.; Minard, p. 59, No. 89, fig. In the Government, Disbrow, and Boston collections.

1653. As preceding, but smaller.

Dirks, pl. I, fig. 8.

1654. *Obverse.* As preceding.

Reverse. Within a scroll, two lions supporting the city arms. Below, a skull.

26. 43mm. (For surgeons.) *Ibid.*, pl. I, fig. 5; Minard, p. 60, No. 19, fig.

1655. As preceding, but smaller.

Dirks, pl. I, fig. 7.

1656. As preceding, but without the lions.

Revue belge, 1859, p. 81, No. 30.

1657. *Obverse.* As reverse of No. 1654.

Reverse. Skeleton, with scythe and hour-glass.

(For master surgeons.) Van Orden, pl. II, No. 3; *Revue belge*, 1858, p. 382, No. 1; *Ibid.*, 1859, p. 81.

1658. *Obverse.* Skeleton, etc., without inscription.

Reverse. Within scroll, the crowned city arms, without lions or skull.

Dirks, pl. I, fig. 9.

1659. *Obverse.* Skeleton with hour-glass, but without scythe, leaning upon a tomb.

Reverse. A laurel wreath.

Ibid., pl. I, fig. 10.

1660. *Obverse.* As reverse of No. 1652, without inscription.

Reverse. As reverse of No. 1654.

Brass. 27. 44mm. *Ibid.*, pl. I; Neuman, No. 35244. In the Government and Boston collections.

1661. As preceding, but smaller.

Dirks, pl. I.

1662. *Obverse.* As reverse of No. 1652, without inscription.

Reverse. Blank.

(For students in surgery.) Van Orden, pl. II, No. 6; *Revue belge*, 1858, p. 383, No. 2.

1663. *Obverse.* As that of No. 1651, with rosette before HORTUS.

Reverse. Blank.

Dirks, pl. XI, fig. 124.

1664. *Obverse.* A skeleton, with hour-glass and scythe, to left. Before it a grave. In background, pyramids, etc.

Reverse. A single flowering plant in a broad vase, upon which the city arms. Above, a broad band. Below, an open scroll.

Ibid., pl. XI, fig. 125.

[To be continued.]

AN UNDESCRIPTED WASHINGTON.

I HAVE lately seen, in the cabinet of a Boston collector, a trial impression in soft metal, of an unfinished die, which was apparently designed to serve as the obverse for a Washington-Franklin medal, or, as its size is 36, A. S., it may have been intended for a medallion ornament; there is, of course, no reverse, for the piece under notice is merely a trial or essay, and the die is plainly unfinished. It seems to have been unknown to Baker, as I find no reference to it in his admirable catalogue of Washington Medals, from which I conclude it was never completed for use.

The device is that of a graceful winged female figure, flying to the right; her face is turned toward the observer; in her left hand, uplifted, she holds a circle, which it was perhaps the intention of the engraver later to turn into a wreath; in her left hand she holds a ribbon which fastens together two small elliptical medallions, the one at the left having the bust of Franklin, and the other, one of Washington, in uniform, both in profile to the right; she is slightly draped, her bosom bare, and the robe which passes over her left shoulder partly covers her right wing; only the top of the left wing is shown above the shoulder; the lower portion of her robe is fastened by a clasp above the right knee, and floats behind her, leaving the rest of the limb bare; the pose is good, and the effect of light and airy motion is well carried out by the treatment of the drapery. Legend, above on the left, FRANKLIN and on the right, WASSINGTON

The die shows that it had not been finished when this impression was taken, by the lack of depth in the round of the left arm and leg,—the latter being almost flat; by various rough places around the figure, some of them showing an attempt to remove them; and further, by the outer edge of the little medallion of Washington, where there are to be seen, in the proper light, slight indications of a G and a W, as if it had been the intention of the artist to place the name of Washington beside his bust.

There is little doubt, I think, that the die was engraved in France. The style and execution differ from that of German or American artists; the blunder in the name forbids the supposition that it could have been cut by an American or an Englishman; but perhaps the best evidence of its French origin is found in this very error and in the peculiar form of the W, which we imitate as closely as possible with type. It will be remembered by collectors that a similar error is found on one of the Washingtons in the *Series Numismatica*, except that that has but one S while this has two. (See Baker, No. 131.) On the erroneous Washington of that *Series* the W is made, as on the piece under notice, by two V punches, one above the other (there is no W in French). When the corrected piece was struck in the *Series*, the W was evidently made by two V punches also, but they are side by side,



"IMMUNIS COLUMBIA" OF 1786, WITH EAGLE REVERSE.



AN UNDESCRIPTED WASHINGTON.



AN UNDESCRIPTED VERNON.

adjoining, VV, not overlapping W, as in the two preceding pieces. (See Baker, 132.)

It would be interesting to know something of the history of this die, and the purpose of the designer. From the error, and also from the general style of the piece, I should incline to the belief that it was struck about the same time as the other two, mentioned above. Thanks to the courtesy of the owner, I am able to give a photographic illustration of the piece, which is of lead, or some soft alloy of which lead appears to be the chief constituent.

M.

MEDALS OF THE GRAND ARMY.

VI.

THE official medals, if we may so call them, or better, perhaps, those worn by the Officers of the various National Encampments of the Grand Army, will next be described. These have often, and perhaps always, been provided by committees of citizens of the place in which such encampments, or meetings, have been held. "The National Encampment" is the governing body of the Grand Army; it consists of the officers, past officers of certain grades, with delegates from the various Department organizations in proportion to their membership,—one delegate for every 750 members,—and a "Council of Administration," one member of which is appointed from each Department. The officers are a Commander-in-chief, Senior and Junior Vice-Commanders, and Department Commanders; past officers of these several grades are permanent members of the governing body,—a rule which has led some members of the Grand Army to show their dissatisfaction with the system by calling the governing body "The House of Lords." To a Staff, composed of a Surgeon General, a Chaplain-in-chief, Adjutant and Assistant Adjutant Generals, Quartermaster and Inspector Generals, and a Judge Advocate General—seven in all—are assigned the duties customarily performed by such officers, when needed.

Badges are issued to members by the Adjutant General, and to Department officers and representatives by the Assistant Adjutant General; these badges serve as admission tickets to the sessions of the body, and it is obligatory on members to wear them, to secure the privileges to which they are entitled. The first metal badge bears the date of 1883, when medals were presented by Col. William A. Hamill, of Georgetown, Col., to the members of the Seventeenth Encampment, held in that year at Denver, Col. For the years preceding that date, 1866–82, and also in 1884, at Minneapolis, ribbon badges were worn. The metal badges, being in the nature of honorary medals, and limited in number, are increasingly difficult to be obtained, as the years go on, for their owners can seldom be induced to part with them, and the earlier ones may be called extremely rare. I am indebted to Mr. Albert H. Van Deusen, of Washington, D. C., a veteran officer of the Army of the Potomac, for an opportunity to examine and describe a number of these interesting pieces not in my own collection, for which my thanks are gratefully tendered.

The first on our list, that struck for the Denver gathering, was in the form of a star of sixteen points, alternately large and small, and composed of formal rays; on the field, which is deadened, is a cypher of the letters G A R. Legend, separated from

the field by a circle, FRATERNITY . CHARITY . LOYALTY . and beneath, completing the circle, . 1861 . 1883 . The reverse of the points is plain and burnished. On the field the arms of the State of Colorado, in a shield parti per fess (*i. e.*, horizontally divided into two equal parts); the chief, gules, three mountains; the base, or (gold), a miner's pick and hammer, crossed in saltire; crest, the fasces placed fesswise (horizontally), the axe-blade large and turned upward; the radiant All-seeing eye above. The motto appears beneath the shield (no ribbon), NIL SINE NUMINE (Nothing without divine protection). Surrounding the shield is the legend in two concentric circles; in the outer one, SEVENTEENTH ANNUAL ENCAMPMENT with thirteen five-pointed stars filling out the circle; the inner one, DENVER COLORADO and below. JULY . 1883 . This was struck from pure native Colorado silver. It was worn with a yellow ribbon attached by a wire loop to the reverse of the piece, and suspended from a clasp with roughened centre and raised and burnished edges. Size of medal from point to point, 32; length of clasp or bar, 24.

In 1884, as has already been said, no medal was struck, but ribbon badges were provided for delegates and visitors.

The Officers and Delegates to the Convention at Portland, Me., in 1885, wore the following medal: Obverse, Arms of the State of Maine,—a pine-tree, with a moose "lodged" at its base; supporters, dexter, a farmer with scythe; sinister, a sailor, his left hand resting on an anchor; MAINE on a ribbon below; DIRIGO (I lead or direct the course) on a ribbon above, placed diagonally across rays from a star of five points (the State crest). Legend, DELEGATE TO THE 19TH ANNUAL NATIONAL ENCAMPMENT G. A. R. Reverse, The device of the Grand Army within a circle with legend, as already described, on the centre of the field, and enclosed within a wreath of olive, open at the top and tied with a bow of ribbon at the bottom. Bronze. Size 20. Worn by officers with a yellow ribbon, by members with one of scarlet, attached to an oblong bar, on which PORTLAND 1885

When the National Encampment met in San Francisco the following device was used: Obverse, The star of the Grand Army as described; on the five points are military and naval emblems—crossed muskets, cannon, sabres, an anchor, and a French horn. Reverse, An inscription in six lines on a burnished field, the first line obliquely upward from the left and right, over the second, and the third line semi-circular: MEMBER OF THE | 20th | NATIONAL ENCAMPMENT | G. A. R. | SAN FRANCISCO | — | 1886 | + Suspended by a light yellow ribbon from a clasp having the form of a grizzly bear moving to left (the well-known California emblem); the ground beneath his feet has SAN FRANCISCO. Silver. Size of star from point to point, 21; length of bar, 18.

The assembly for 1887 was held at St. Louis, Mo. The medal worn on that occasion has on the obverse, the arms of the State of Missouri within a garter, as follows: Parti per pale; dexter, per fess on a chief azure, the moon in increment argent; in base, gules, a bear passant proper; sinister, the national eagle displayed, with the radiant All-seeing eye above, but no tinctures are indicated. On the garter is the motto of the State, UNITED WE STAND DIVIDED WE FALL. On a ribbon beneath, the second State motto, SALUS on the first fold, POPULI SUPREMA on the central fold, and LEX EST on the third or right fold. (The welfare of the people is the supreme law.) Supporters, two bears rampant. Crest, a helmet, open-faced and grated (the heraldic emblem of sovereignty), surmounted by three plumes, and having eleven stars

on the dexter and twelve stars on the sinister side (twenty-three in all, but as Missouri was the twenty-fourth State admitted into the Union, I judge twenty-four were intended). Beneath the ribbon, MDCCXX (the date of her admission). Legend, above, DELEGATE 21ST NAT'L ENCAPMNT and below, completing the circle, * GRAND ARMY OF THE REPUBLIC * Reverse, Clothed bust, in profile, to left, of Gen. Logan. Legend, JOHN A. LOGAN PATRIOT, STATESMAN, MODEL VOLUNTEER * Edge, ring and buff ribbon by which it is suspended to a bar, on which ST · LOUIS A · D 1887 · on the right and left of the star of the Society, having the usual device, but a circle of stars in place of the customary legend, and G A R on the lower three points. Medal, silver, size 24; bar of the same metal, the star bronze; length of bar, 30; size of star, 14 from point to point.

The badge of the Twenty-second Encampment, like most of the others, has a local allusion. It is a "buck-eye" nut, the emblem of the State of Ohio, having on its front an ornate monogram of G A R, the A quite large; the nut is made to open at the bottom (hinged at the top), and the upper half contains a uniface medal bearing the bust, facing, of Gen. Grant in uniform, and a *fac-simile* of his autograph below; the other half has a similar uniface with the legend TWENTY SECOND NATIONAL ENCAPMNT and · G. A. R. · at base, completing the circle; on the field, COLUMBUS | OHIO | SEPT. 11. 1888 with an ornate dash above and below. The badge hangs on a yellow ribbon falling from a bar to which the nut is attached by two chains. The bar has COLUMBUS and an ornate elliptical tablet with the date of meeting, 1888, beneath, and a sprig of olive on each side. The nut and bar are of bronze; the medals enclosed of silver or tin. Width of nut, about 20; length of bar, 24.

The Twenty-third Encampment met at Milwaukee, when the following medal or badge was worn: Obverse, An outline star in the form of the Grand Army star, the points terminating in trefoils; the upper two points argent (for white), the lower point horizontally lined for azure (blue), and the other two, gules (red),—indicating the national colors; on the centre are the arms of the State of Wisconsin, but the tinctures, if any they have, are not indicated; the field is quarterly: 1, a plow; 2, a miner's hammer and pick, crossed in saltire; 3, a right arm embowed, holding a hammer; 4, an anchor; as an "escutcheon of pretence" (very small and indistinct), the shield of the United States, which needs no description, save that there are no stars in the chief; it is surrounded by a wreath on which is the national motto. Supporters, dexter, a sailor facing, holding a cutlass in right hand; sinister, a miner, who rests his right hand on the shield; the supporters and arms rest on two cornucopæ from which roses and other flowers are falling. Motto, on a ribbon above, the ends resting on the heads of the supporters, FORWARD Crest, a badger, the State emblem. This is a good example of the pseudo-heraldry favored by so many of the younger States, which it would puzzle a herald to blazon properly. Reverse, A view of the city of Milwaukee, showing the harbor. Legend, separated by a circle from the field, 23RD NATIONAL ENCAPMNT. GRAND ARMY OF REPUBLIC and below, completing the circle, MILWAUKEE · WIS. Rim reeded. Silver plated, size 24. Suspended by an edge ring and yellow ribbon from a bar, on which is AUGUST 1889 with a badger moving to left on a heraldic wreath. Length of bar, 20. This was struck in Milwaukee by the "Schwaab Stamp & Seal Co.," and, considering the requirements and difficulties imposed by the minute details of the arms, it is a fairly creditable work. This is one of the rarest of the series. I note that the yellow or buff ribbons, so often used

on these pieces, have a military significance, that being the color of the sashes worn by high Army officials.

When the Encampment met in 1890, the badge had little of a medallic character; it seems to have been designed to bring in various local allusions to the State of Massachusetts and the City of Boston; the latter was symbolized by the hub of a wheel, which opened to show in the upper half a clothed bust of the War Governor, Andrew, in profile to right, and ANDREW below in a curving line; in the lower half is a similar bust, also in profile, of Admiral Farragut in uniform, to left, with FARRAGUT beneath. The "hub" is suspended by chains to a bar having the star of the G. A. R. in miniature at each end, with 24TH NATIONAL ENCAMPMENT | BOSTON AUGUST 1890 in two lines; the arms of Massachusetts—an Indian with bow and arrow, in gold on a white enameled, gold-edged shield, and the mullet in dexter chief, but not in strict heraldic style, suspended beneath. The bar is attached to a pin, representing the famous codfish which for nearly a century has hung in the Representatives' chamber at the State House. A yellow ribbon, over which falls a miniature United States flag of silk, completes the combination, which, if we mistake not, was the work of Peleg Macomber, of Providence, R. I. Evidently the intention was to amuse, rather than to produce a medal worthy of the occasion, and was very likely suggested by the Columbus badge.

In 1891 the National Encampment met at Detroit, and the committee in charge of preparing the badge wisely returned to a medal. The obverse has the arms of the State of Michigan; as these have already been described, it is sufficient to say they have nothing heraldic save the supporters, which are stags; the device is a peninsula jutting into a lake, with the rising sun emerging from its waters in the background; in chief is the word TUEBOR (I will defend); crest, an eagle displayed on a hemisphere, with the national motto above; the motto of the State is placed on two scrolls or ribbons, beneath the shield, the last word on the second or lower ribbon: SI QUARIS (*sic*) PENINSULAM AMCENAM CIRCUMSPICE (If you seek a delightful peninsula, look about you). Legend, SILVER NATIONAL ENCAMPMENT, G. A. R. Beneath the motto and completing the circle, DETROIT, 1891 Reverse, Bust to left in profile of Gen. Sherman, clothed in the uniform of a Lieutenant General. Legend, above, WILLIAM TECUMSEH SHERMAN and below, TRUE AND HONEST Edge ring, with yellow ribbon on which is woven the flag of the Union, but with thirteen stars only. Bar, oblong, on which MICHIGAN in a beaded border. Silver (?) Size of medal, 24; length of bar, 26. The dies were by F. G. Smith, Sons & Co., of Detroit.

In 1892, at Washington, D. C., the medal was one of silver inserted in another of bronze, pierced to receive it. The obverse of the silver medal has a view of the Capitol at Washington. Legend on the bronze or outer portion, MEMBER 26TH NATIONAL ENCAMPMENT A wreath of olive at the base, tied with a bow of ribbon, completes the circle. A floreated ornament rests on the upper part of the circle which surrounds the legend. Reverse, On the silver portion, a view of Pennsylvania Avenue at Washington, the Capitol in the distance, trees on the right, trees and several buildings on the left, and a column of troops marching towards the observer, probably referring to the "Grand Review" at the close of the Civil War. Legend on the bronze portion, PRESENTED BY THE CITIZENS OF WASHINGTON, D. C. ★ The back of the ornament on the top is plain, but has a ring inserted for the yellow ribbon, which has a monogram of G A R embroidered in red, white and blue silk; the bar is oblong

with an elliptical medallion, having in profile to right, Houdon's bust of Washington ; on the left, SEPT and on the right, 1892. The border is pearlled, and on the top of the bar WASHINGTON on a ribbon. Dies by Davison, of Philadelphia. Size of silver medal, 16 ; of bronze, 24 : height to top of ornament, 32. Length of bar, which is of bronze, 28 ; height, 18.

C. P. N.

JULY, 1901.

[To be continued.]

SPANISH WAR MEDALS.

THE Troy Citizens' Corps presented to Company A of the Second New York Regiment, on its return from the Spanish War, a medalllic badge of bronze. This volunteer company was recruited under the auspices of the Troy company, which took a special interest in the members of Company A while away. The design was a star formed by four points proceeding from a garter, arranged as a circle, the strap or end falling below ; on the garter is the legend ILIUM FUIT TROJA EST (Ilium was, Troy is [still existing]) ; on the centre is a knapsack with the usual rolled coat above it, and bearing the inscription in three lines, T C C | 6 | N G for Troy Citizens' Corps, 6th Regt. National Guard ; two rifles behind, crossed in saltire ; the points are each indented, and have on the upper one 2 (regimental number) ; on that at left, N. Y ; on the right point, V. I (Volunteer Inf'y), and on the lower one A ; a wreath of laurel shows between the points. Reverse, A semi-circular line, PRESENTED BY TROY CITIZENS CORPS Attached by two small chains to an ornamental bar, on the centre of which is a cross of three arms, segments of a circle from which three spaces have been cut of similar form. SPAIN on the left ; U.S.A. on the right ; 1898 on a circular tablet surmounting the centre of the cross. Size of star, from point to point, 30 ; length of bar, 28. There is a loop on the reverse of the bar to hold a ribbon.

Another company was recruited by the 21st Separate Company, National Guard of the State of New York, known as the "Tibbits Cadets," to serve in the war with Spain ; it was attached to the Second New York Volunteer Infantry, like the preceding. On its return, the members were presented with a special medal struck in their honor, which is in the form of a cross patee, having formal rays between the arms, so arranged as to form a square with its sides slightly curving inward. On the centre of the cross is a tablet enclosed by a circle and bearing a large 2 around which is the legend SPANISH AMERICAN WAR and completing the circle, the date 1898 On the upper arm, C^o D ; on the left N and on the right V, while VOL INF'TY completes the name of the organization. The reverse is plain except for a small incused punch-mark giving the maker's name in a circle, J. K. DAVISON PHILA in very small letters. At the top an edge loop for a ring, by which it is attached with a scarlet ribbon to a bar bearing the name of the parent company,

21ST SEP. C^O N. G. N. Y. On the top of this bar is a ribbon with the words TIBBITS CADETS and between the ribbon and the bar appear the rays of the sun, alluding to the crest of the State. Copper, bronzed; size of cross, 21; length of side of quadrangular rays, 16; length of bar, 24. The Second Regiment was commanded by Col. Arthur McArthur.

THE WEST INDIAN SERVICE MEDAL.

Impressions of the West Indian Service Medal have been struck by the United States Mint for those who took part in the naval campaign in the West Indies during the Spanish-American War. The obverse has a profile bust to right of Admiral Sampson in naval uniform; on the field behind the bust, the inscription U. S | NAVAL | CAMPAIGN | IN THE | WEST INDIES | 1898 and before it (at the right), WILLIAM | THOMAS | SAMPSON | COMMANDER | IN | CHIEF. A double circle surrounds the field, enclosing a wreath of oak leaves which falls from a shield at the top, inscribed with U S in monogram.

Reverse, A group of three figures, standing, one of which is a naval officer, giving orders to "the man behind the gun," who is about to fire one of the "rapid-fire" pieces; in the background is a third sailor, who is waiting for orders.

Worn with a ribbon of the national colors, and a bar attached by three links to the medal; on the bar the American eagle in the centre, with a "foul anchor" at the ends.

These medals are to be struck in bronze, if we are rightly informed, and distributed among the officers and men of the vessels which took part in the campaign.

H. K.

PORTO RICO MEDAL.

WE have to thank correspondents for the descriptions, which follow, of medals relating to the Spanish-American War. It is very desirable that as many of these as possible shall be placed upon record, while they are accessible, as no doubt the time will come when they will be sought after by collectors to complete the group of historical medals relating to America, in which they will form an interesting class. Some are already very difficult to be obtained. We cordially invite those who have such pieces to forward descriptions to the *Journal*.—EDS.

Editors of the Journal:—

SOMETIMES since you asked for descriptions of medals relating to the Spanish-American War. Herewith I submit a description of one in my collection which I believe has not appeared in the *Journal*. The planchet is pentagonal, with projections on the points, the whole suggestive of a five-sided fort with bastions.

Obverse. A soldier facing, in standing posture, dressed in the uniform of the U. S. Army, and holding his rifle across the front of his body, grasping it with both hands; in the background are palm trees, three on each side, rising from tall tropical grass; smaller trees in the distance. A ribbon over his head, bending upward into the upper edge of the pentagon, on which are the words PORTO RICO and another pass-

ing behind his knees, is inscribed JULY-AUG on the left, and 1898 on the right; the ends of the latter ribbon fall into the lower "bastions," and both ribbons have forked ends.

Reverse. A monument at the left, on which is a standing figure of a man, facing; his right hand rests upon a staff, and his left on the fasces; at the base of the pedestal is the American eagle with wings displayed; beside it stands a female figure whose left hand holds a closed book, and whose right, slightly extended, suspends a wreath on the front of the pedestal just above the eagle. In the distance on the right is seen the Capitol and on the left the sun rising over an arched bridge; there is something suggesting a sheaf of wheat at the left of the base of the monument. This scene is surrounded by a circle on which may be read FIRST DISTRICT OF COLUMBIA REGIMENT U. S. V. Over this circle is a ribbon inscribed FROM THE CITIZENS OF THE DISTRICT OF COLUMBIA. The forked ends of this ribbon turn upward into the upper right and left "bastions." In the top "bastion" is an ornament; in the other two are open wreaths tied with ribbons. The sides of the pentagon measure one inch (16 American scale) from point to point of the projections. The medal is suspended by two chains which attach it to a bar or clasp, of ornamental form, on which are two crossed rifles; over them the words PRESENTED TO in two lines, and a blank ribbon to be engraved with a name falls beneath them. This clasp is one and three-quarters inches long and three-quarters of an inch high (largest measurements). The material is copper, bronzed.

Philadelphia, July 10, 1901.

H. C. F.

MEDAL OF THE WAR IN THE PHILIPPINE ISLANDS.

Editors of the Journal: —

I SEND you the following description of an attractive medallic badge towards your list of American medals relating to the recent war with Spain; this commemorates one of the battles in the Philippine Islands, and was struck from the metal of a brass cannon captured in the fight by the regiment for which it was issued, and sent by the officers, as we understand, to Philadelphia, where the badges were prepared. It seems desirable to make as full a list of these pieces as possible, for preservation, and to assist some future compiler, who shall be disposed to carry on the work so well begun some years ago by the late Mr. Wyllis Betts. This badge is in the form of a cross, but as it was struck from dies, it seems to be clearly entitled to a place in the catalogue. The cross is of brass, gilt, *patee* in form,—that is, with arms expanding outward from the centre; on the centre is a small circular medal, silvered, on which appears the bust, nearly facing, of a military officer in uniform; no name appears, but I have been informed on reliable authority that it represents the regimental commander, Col. Hawkins; he wears a military cap, on the front of which is a suggestion of the arms of the State of Pennsylvania, but the only portion clearly to be distinguished are the horses—the supporters of these arms. His face is slightly turned to the right of the observer. The arms of the cross bear, on the left and right, a palm-tree; on the upper one is the name of the battle, in memory of which the badge was struck, MALATE, and on the lower one an ornament resembling the figure 8, though it is not an eight. The letters, the edge of the cross, and the border of the ornament on the lower arm are in gilt; the arms themselves are filled with blue

enamel within the gilt borders, and the centre of the lower ornament is white enamel. On the reverse is a garter, with strap and buckle at the bottom, which encloses a view of the place where the battle was fought, identified by the legend on the garter as the CAPUCHIN CONVENT P. I. JULY 31. 1898 A small star at each end of the legend and three buckle holes in the garter. Beneath this circular piece, which was separately struck and then fastened to the cross, is the name of the maker, in two lines, J. K. DAVISON | PHILA. in very small letters. Attached by chains from the upper corners of the cross is a bar, without which, unfortunately, it would be impossible, from anything that appears on the medal, to identify its purpose and history. The bar has upon the centre a small keystone bearing the arms and crest of the State of Pennsylvania, with the supporters, as mentioned above. On the left is PHILIPPINE and on the right ISLANDS A ribbon at the top on which two branches of laurel, and another ribbon below on which 10TH PENNA. VOL. INF'T. On the reverse of the bar in three lines of small letters, TO | (space for name) | FOR HEROIC SERVICES | 1898 1899 The bar is finished to resemble oxydized silver. The size of the cross from edge to edge is 22; diameter of circle on obverse, 14; of that on reverse, 18. Worn with a green ribbon, fastened to the bar and falling behind the cross.

Another Medal which will properly belong to this group is the "Veteran Medal of Honor," as recommended by President McKinley, which is designed to be presented to those soldiers who voluntarily overstayed their term of enlistment in the Philippine Islands, and served against Aguinaldo's followers. I am uncertain whether this Medal has yet been struck. Can some of your readers inform me?

Philadelphia, July 23, 1901.

MILES.

MASONIC MEDALS.

(Continued from Vol. XXXV, p. 119.)

[We note that MCXXXIV and MCXV as printed are identical; MCXXIII has been duplicated in the number. Collectors will therefore please add (A) to the latter, and substitute the following for MCXXXIV in place of that so numbered in the April issue.]

MCXXXIV. Obverse, On the field a cedar of Lebanon, below which JUNE 10. Legend, on a dead-finish circle which surrounds the field, ·CEN-TENARY · MEDAL · above, and + · 5801 : 5901 · + below, completing the circle. Reverse, The square and compasses, a small level at the left and plumb at the right, both placed diagonally; over the level the face of the radiant sun, and over the plumb the crescent moon and seven stars; over the head of the compasses a dove holding an olive branch in his beak, and standing on an heraldic ribbon—the crest of the Grand Lodge of Massachusetts, by which Mt. Lebanon Lodge was constituted. Legend on a circle similar to that on obverse, · MOUNT · LEBANON · LODGE · BOSTON · and completing the circle + CONSTITUTED. A. L. 5801 +: this device is the seal of the Lodge; a ring on the edge, and light blue ribbon attached to a bar on which · M^T LEBANON LODGE · Bronze. Size 24. Length of bar, 26.¹

¹ Struck for the Centennial of the Lodge. The dies were engraved by Henry Mitchell, Boston.

MCXXXVIII. Obverse, Front view of the tomb of Washington at Mount Vernon. Legend, M^T VERNON VA. on the left, and 1799-1899 * on the right; at the bottom, in two lines curving to the size of the medal, COPYRIGHTED 1899 | ALEX · WASH · LODGE 22. Reverse, A full-length figure of Washington standing on a mosaic pavement; at the left a square pedestal draped, on which are lying the Bible, square and compasses; he wears the collar and apron of a Master; his right hand rests on the Bible, his left holds the scabbard of his sword, which hangs, point forward, by his left side. Legend, GEORGE WASHINGTON MASTER 1788 · * · Bronze, size 24. Struck by the Lodge named on the centennial of his death.¹

W. T. R. M.

ANOTHER "1804 DOLLAR" FOUND.

AUGUST brings the story of the discovery of another "1804 Dollar." It is said that Mr. John Cunningham, of Leominster, Mass., while digging for fish-worms in the garden of his house on Pleasant street, "in one spadeful of earth which he turned over, struck something round and hard. Cunningham is a collector of old coins, and, thinking that he had struck some kind of coin, he examined and found it to be a piece of money, but it was so badly tarnished that he could not make it out. He took it into the house and put it into a solution of kerosene and alcohol and let it soak while he finished digging for fish-worms. He then gave the metal a thorough cleansing and scouring, and found that it was a silver dollar of 1804. The coin was not so badly damaged by the action of the earth, and after a liberal application of the solution and elbow-grease it was cleaned so that the figures and characters were as legible as they were the day the coin was minted."

Further particulars will be awaited with some interest, that the particular type and variety of this recent find may be learned, as there were no U. S. Dollars struck in 1804.

OBITUARY.

JOHN HURD COMSTOCK.

MR. JOHN HURD COMSTOCK, whose death occurred at Green Bay, Wisconsin, 6 August, 1901, was one of the early collectors, especially in American coins, etc. Although not extensively known in the East as the possessor of a cabinet of more than ordinary interest, those who have had the opportunity to inspect his collection appreciated the value of his acquisitions, for in certain lines it had few, if any, superiors in the country. In the "priced and named Catalogue" of the Mickley sale, held in 1868, his name appears among the buyers, and for nearly forty years—for he began to form his collection when a youth—he has been quietly but judiciously adding to his store of rare and choice pieces, being a large buyer in the Eastern sales. His knowledge of the subject was ever at the service of his friends; he was a genial acquaintance and a delightful correspondent, and will be greatly missed.

Mr. Comstock was born in Ohio, 15 May, 1847, and with his father's family removed to Milwaukee in his early boyhood. He was engaged in the lumber business

¹ In the collection of Maj. C. P. Nichols.

most of his life, but for several years past has been Manager of the Diamond Match Company. He was a member of several of the leading Clubs in Chicago and Milwaukee, and prominent in social circles in both cities. His funeral was conducted at Woodlawn Cemetery, Green Bay, under the charge of the Commandery of Knights Templar, of which he was a member.

L. H. L.

WILLIAM IDLER.

PERHAPS no name was more familiar to coin-lovers of a generation ago than that of WILLIAM IDLER, whose death occurred on 16 July, 1901. His copies of the Baltimore Penny, the Washington Half Dollar, etc., will no doubt be recalled by many collectors of more recent date. These pieces were not intended to deceive, but to show the devices upon the very rare pieces which they copied. He had a wide reputation as an authority on early American coins, and his collection of Colonial money, stamps and autographs has long been regarded as of peculiar excellence and value. He was born in 1808, and at the time of his death was the oldest jeweller in Philadelphia, having reached the age of ninety-three. Mr. John W. Haseltine, a well-known Philadelphia dealer in coins, married a daughter of Mr. Idler.

* *

NOTES AND QUERIES.

ALLUSION ON COINS TO A ROMAN FOOD TAX.

AN Austrian scholar discusses the obscure abbreviation P N R on the Claudian coins (*Quadrantes*), for which no very satisfactory explanation has been hitherto suggested. He proposes to read the letters as the initials of *Portorium Nundinarium Remissum*, and suggests that the reference may be to the remission of a tax imposed under Caligula.

OOM PAUL AT LYONS.

ON the recent visit of Kruger to Lyons the sympathizers with the Boers presented him with a gold medal which bore on the obverse a female head typifying the city, and on the reverse, the inscription (translated) "Homage of the citizens of Lyons to President Kruger in remembrance of his heroic defence of the South African Republic."

E. J. C.

A SWISS COIN EXHUMED IN WISCONSIN.

SOMETIMES ago there was ploughed up in Neenah, Wis., a bronze cross and a small silver Swiss coin, about the diameter of a quarter Dollar. Obv., a shield draped and crowned, "LUCERNENS. MON. NOV. RE." Rev., a cross made up of eight L's. In the centre, ‡. "DOMINUS SPES POPULI SUI." The legends are easily read, but the question is, when was this piece minted? On the ground where this coin was found, a battle was fought between the Indians and a body of troops from the French garrison of Green Bay. If the age of the coin can be fixed it might determine the possibility or probability of its having been lost in the fight. Will some *Journal* reader kindly help me?

ROBT. SHIELLS, F. S. A., SCOT.

EDITORIAL.

A CHAT ABOUT NUMISMATIC COLLECTIONS.

IT is gratifying to observe that the collection of illustrative coins and medals has begun to receive some attention, not only from our Colleges and Universities, but from other public institutions. To those who, by the study of the coins themselves rather than of the books upon the subject, have found in them a treasury of information,—sad to say, one that has as yet been too little appreciated by American students,—this is a gladsome announcement.

How much of it is due to what we may style a "realizing sense" of the value of coin study, it is hard to determine. Looking back a generation, we shall find that a few American collectors, best known to each other through the rarities which each had acquired, had for some time been gathering groups of Provincial or Colonial pieces; in one cabinet were the rare New England pine-tree pieces, and others of the series—the "oak-trees," the "willow-trees," etc.; in another were early Canadians and early Franco-American issues; in still another, Proclamation pieces, struck in the Spanish-American possessions. Here, perhaps, was a large cabinet of medals, composed of pieces struck no matter where; if they had reference to some one well known in American history, or some prominent event in our annals, that was enough to make them desirable; there, was another, which contained every Washington or Lincoln piece that the collector could lay his hands upon. Quaint old German coins and Bell-thalers were eagerly sought by an amateur who has passed away. A large number of Greek coins—and among them not a few counterfeits—were unexpectedly brought to light by their appearance in a sale catalogue after the death of their owner, whose zeal had exceeded his knowledge. Others not yet dispersed—for too often the auction room has been the point of departure of many cherished treasures—contain judicious selections and choice examples of valuable pieces which have long been accumulating. The cabinet of a well-known Salem collector, who died a few years ago, held at one time certain coins of great interest: what disposition is to be made of them, and what rare pieces the cabinet actually held at his death, is a question of interest to many dealers as well as collectors. The same is true of a Somerville cabinet notable for its German crowns and medieval pieces.

To name the special pieces for which any one of the cabinets we have in mind was distinguished—let us say, twenty years ago—suggests at once to older collectors the name of its owner. He and his wants were equally well known to the dealers who have passed off the stage; and if some rare, unnoticed or unknown Colonial coin turned up—like the Gloriam Regni, or one of the Franco-American jetons, the Non Vilius Aureo for example, before the market was flooded with restrikes—the fortunate finder, generally a dealer, knew just where to place it at his own price. A better code of ethics obtains, we believe, among most of the dealers to-day; and we are confident the time has passed when success would follow the trick which is said to have been used to catch unwary buyers not so many years ago, by which they were induced to buy "unique" jetons, accidental (?) mules of well-known reverses combined in a foreign mint with an obverse from a die cut by a different artist from the one who engraved the original, and which were shrewdly surmised to have been ordered in the novel combinations from this side of the water.

About the time of which we have been speaking, or a little later, the curator of the Yale cabinet, whose work had been almost a sinecure, discovered that the college cabinet had become of sufficient magnitude to warrant printing a condensed catalogue of its contents. This collection was the gradual accumulation of years, and contained few pieces of more than ordinary value, and the catalogue was rather a "finding list" than a source of information, but it brought forth good fruit. Not long afterward an alumnus of the college, the late C. Wyllis Betts, bequeathed to his alma mater his private cabinet, largely composed of medals relating to the early history of America, some of which were extremely rare pieces. Nothing of the kind then existed in any public institution, and this is now accessible to students of the subject.

What may be called a rudimentary collection has long existed at Harvard, very similar to that at Yale, but so little was thought of it that quite a number of the pieces were put away so carefully that their very existence was lost to sight, and their memory was no longer dear. By chance they were discovered by the curator, Dr. Malcolm Storer, whose efforts to place the collection on a working basis have been very successful. A year ago he reported five hundred accessions, of which more than half came from a single donor. The special effort of the

Harvard curator has been to gather medals struck in honor of holders of Harvard degrees, whether conferred in regular course, or honorary. Many of these pieces bear portraits, and thus have a personal interest to graduates, aside from their numismatic value. We learn that the success which has followed Dr. Storer's labors has been very encouraging. But in addition to their special collections, both the Yale and Harvard curators would be glad, we are sure, to secure good impressions of ancient Greek and Roman coins for the use of students. Such a collection would at least afford the opportunity for the prevention of a blunder like one recently brought to our notice, where the editor of a Greek text-book has illustrated his work with a cut of "an old Persian coin," bearing Arabic characters and struck at least a thousand years after the events in the context, ignoring or forgetting the darics bearing the "royal symbol of the archer," which have been thought by eminent numismatists to possess a higher antiquity than any other coins, and which, whether that theory be true or not, we can hardly doubt were in circulation at the time of the retreat of the ten thousand. There is an engraving of one of the old coins,—the king in a chariot,—but the typical Persian archer would have been better — far better, than the "old Persian" in the book.

The disposition of the Storer cabinet of Medical Medals has already been mentioned in the *Journal*. This very extensive collection, peculiarly rich in personal and portrait medals, unique in its character, and wide in range, can now be inspected at leisure by those interested.

The cabinets of the American Numismatic and Archaeological Society have many very valuable pieces, and not the least attractive of their treasures is a set of the admirable reproductions of ancient coins, prepared from extremely rare originals in the British Museum.

The Mint cabinet needs no mention ; as is generally known, it is open to the public, like that of the Smithsonian Institution at Washington — with the peculiar character of which we are not familiar. In some of our large cities the public libraries are at work to a limited extent in collecting medals of special lines. Some of the Masonic Grand Lodges — notably those of Massachusetts, of Iowa, and of New York — have begun to collect Masonics, and the tendency in nearly all public collections has been to restrict them to some particular line. The Boston Public Library has a few historical medals, including some of high value and great local interest,—Washingtons, Franklins, and a few others,—but the number as yet is very small. The Bostonian Society gathers Boston pieces ; the Numismatic and Antiquarian Society of Philadelphia does not restrict itself to Philadelphian history, but, with the Mint cabinet so near at hand, it might well aim to develop a special case of all pieces referring to events in the history of the city and the State.

We have mentioned a few of the Numismatic Cabinets that are now open to the public, and there are some others : we have nothing to say at present of the numerous private collections, to which access is not difficult on proper application from those who desire to investigate some special point in medals or coins ; but the great need, at the present time, is to provide for coin students *somewhere*, under skilled supervision, and with a liberal endowment, or with national support — preferably the latter — a cabinet worthy of the science and of the United States. When we read of the acquisitions of the British Museum only within the last twelve months, and remember the important contributions to historical knowledge — the legitimate result of its liberal purchases in the past — which the gentlemen in charge of its treasures are constantly bringing out, and ask ourselves "What have *we* to show in comparison ?" we can only reply — "Nothing !" It is high time that we begin to do something, as a people, worthy of the national advance in every other direction. Why *should* we, why *have* we lagged so far behind the nations of the world in this ?

THE New York School for Instruction in Die-cutting and for the preparation of suitable designs for coins and medals, has closed its first course. We have not yet seen the report of the Managers on the work of the year, but we learn that they are encouraged to go forward, and the work of the second year is to be resumed in the autumn.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

AMER. JOUR. NUMISMATICS.

PLATE VII.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi placido
Ipse domi, simvl ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

VOL. XXXVI.

BOSTON, OCTOBER, 1901.

No. 2.

ANCIENT GREEK COINS.

VII. SYRACUSE, 3.

BY FRANK SHERMAN BENSON.



THE total destruction of the Athenian armament as just described produced two important results on the Syracusan policy; namely, an even more pronounced ascendancy of the democratic party, under whose rule this glorious triumph had been achieved, and a determination to continue the war against Athens, as a partial return to the Peloponnesian allies for their timely and powerful aid. To this end reinforcements were dispatched to the fleet which, under leadership of Sparta, was cruising around the Aegean sea, and was attacking or rousing to rebellion the richest dependencies of the wide-spread Athenian empire.

The ill success of this expedition produced an ebullition of popular rage, which found expression in the banishment of all the aristocratic party-leaders, the chief of whom, Hermokrates, occupied the next few years in futile efforts to regain admission into his beloved native city, employing first persuasion and then force; a last desperate attempt resulting in his death, in 407 B. C. Meanwhile, in 409, had come the first great Carthaginian invasion, which being concentrated on the destruction of distant Selinous and Himera, did not directly affect Syracuse, where the next three years passed uneventfully.

But a glance at example No. 1 of the accompanying plate will show that before entering upon this period, B. C. 413-405, we must retrace our steps even beyond the date of the Athenian defeat, and must again turn our attention to those earlier days when coin-art was making a first determined effort to free itself from the bonds of archaism and convention, and to fulfill the promise conveyed by the term Transitional Period.

DEMOCRACY.

92. Tetradrachm, wt. 267 grs. B. C. 425-415. (Pl. VII: 1.) Obv. ΣΥΡΑ — Head of nymph Arethousa to left, wearing earring, necklace, and hair confined by sphendone ornamented with stars; on ampyx a swan, and on band beneath sphendone, engraver's signature ΕΥΚΛΕΙ; around, four dolphins. Rev. Quadriga to left, horses galloping in step; charioteer crowned by flying Nike; in exergue, two dolphins.

Another well-known Syracusan coin-artist, Eukleidas, is now first represented in this obverse; and the coupling of his work with a reverse displaying all the mannerisms which distinguish Nos. 86 and 87 proves (as in the case of Euainetos in Nos. 88 and 89), that Eukleidas also was a pupil of Eumenes, whom, again like the brother craftsman, he was destined to surpass both in technique and expression.

This design gives us a charming and gracious head of Arethousa, the lady of the fountain, an identification established by the swan which is seen swimming upon the ampyx; while the gem-like delicacy of Eukleidas' work is shown in the minuteness and perfection of the signature lettering ΕΥΚΛΕΙ, naturally illegible in the deep shadow of this reproduction, and decipherable indeed in the original only by the use of a lens. We have Pliny's authority for the statement that the ancients were well acquainted with lenses, in the form either of a spherical glass shell filled with water, or of a ball of rock-crystal. But even without any such contemporaneous record, the microscopic fineness displayed here and in other less extreme examples would be a convincing proof that to these die and gem-engravers the use of some form of magnifier must have been familiar; since the production of so minute a device would have been impossible for an unaided eye, even although peculiarly adapted to this pursuit by nature and training.

Comparing this reverse with Nos. 86 and 87 one sees so clearly all of Eumenes' peculiarities — the horses wooden in aspect and advancing in perfect step, the disproportionately large charioteer, and the carefully arranged wheel of four spokes — that no signature is necessary to determine the name of the engraver. At the same time we are impressed by the distinct advance in design and execution compared with those examples of Eumenes, already examined; a sure sign that this must be one of his latest works, bordering indeed closely upon the time of the siege.

DEMOCRACY.

93. Tetradrachm, wt. 268 grs. c. B. C. 415. (Pl. VII: 2.) Obv. ΞΥΠΑΚΟΣΙΩΝ Head of Arethousa to left, wearing double earring, plain necklace, and hair arranged in flowing locks confined in sphendone; around, four dolphins; on scroll beneath neck, engraver's signature ΕΥΚΛΕΙ. Rev. Quadriga to left, horses galloping; charioteer crowned by flying Nike; in exergue, dolphin.

(From the Bunbury sale.)

A new and entirely original conception of Arethousa, who is here represented as diving down into her pool with upward-streaming tresses. This second obverse of Eukleidas compared with the preceding specimen shows the astonishing development possible when natural talents were stimulated by incessant practice and study. While this artist's earlier head of the nymph is characterized by delicacy and youthful prettiness, his later portrayal shows such strength, power and dignity as are found in few examples of coin-art. Even the surrounding dolphins seem to possess the most vigorous and perfectly developed physique. This is apparent also in the reverse, where the dolphin of the exergue is an ideal type of activity and vigor; while the extension of its upper fin across the exergual line imparts to the figure a touch of charming originality, and displays the engraver's assured command of tool and material. The quadriga-scheme exhibits no especial characteristic—except in likewise emphasizing the admirable mannerisms of Eukleidas—and indeed its similarity of arrangement to certain other schemes determines our approximate date.

In one of those charming essays on Hellenic and Renaissance subjects, which seem the spontaneous outpourings of a nature wherein were so rarely and happily combined a poetic temperament, brilliant scholarship, and a sympathetic admiration for the beauty and grandeur of ancient Greek civilization, John Addington Symonds, musing over the strange and fascinating life of the cultured Athenian, his active, varied occupations, his constant, stimulating intellectual pursuits, and his impassioned pride in the fair city of Pallas Athene, presents a vivid picture of the departure from Piraeus of that powerful armament which was confidently expected to overwhelm Syracuse and raise the greatness of imperial Athens to unimagined heights. He calls up "the pomp which went forth to Sicily that solemn morning, when the whole host prayed together and made libations at the signal of the herald's trumpet," while as though in mockery of the cruel destiny preparing for this triumphant array "the sun shone, and the waves laughed, smitten by the oars of galleys racing to Aegina." And then in sharp contrast to this dazzling spectacle he describes the sufferings of the Athenian captives in "those great glaring pits (the Latomie of Syracuse), where nine thousand freemen of the

proudest city of Greece were brought by an unexampled stroke of fortune to slavery, shame and a miserable end. Here they dwindled away, worn out by wounds, disease, thirst, hunger, heat by day and cold by night, heartsickness and the insufferable stench of putrefying corpses. The pupils of Socrates, the admirers of Euripides, the orators of the Pnyx, the athletes of the Lyceum, lovers and comrades and philosophers died here like dogs."

“ Turn Fortune, turn thy wheel, and lower the proud,
Turn thy wild wheel in sunshine, storm and cloud.”

Surely never could the fateful invocation of that gentle princess of Arthurian legend find a more perfect fulfillment than in the tragic chances of this ill-starred expedition. Sunshine in the pageant of the start and in the tranquil voyage, enlivened by hopeful anticipations, across the calm Ionian sea ; storm in the two years of continuous strife, first confident, then desponding ; and cloud in the deep humiliation of all in that great host whom death had passed by, cruel most in thus sparing. From loftiest heights to lowest depths indeed did “ their own Rhamnusian Nemesis ” lower the proud.

Complete as was the abasement of the wretched conquered, no less overwhelming was the triumph of the victorious Syracusans. They had, as Plutarch tells us, “ hung up the arms and spoils on the finest and largest trees along the river (Assinaros), and the conquerors, with garlands on their heads, with their own horses splendidly adorned, and cropping short the manes and tails of those of their enemies, entered the city, having, in the most signal conflict ever waged by Greeks against Greeks, and with the greatest strength and the utmost effort of valor and manhood, won a most entire victory.” It would indeed be strange if many a happy day of the new peace and tranquillity after those years of conflict, were not given up to rejoicing and self-congratulation at such incredible and unexampled success.

But the final and crowning commemoration was fitly reserved for the anniversary of the surrender of Nikias, and on September 18, 412 B. C., there was held the first celebration of the Assinarian Games, which rivalled in splendor and religious veneration the Feast of Zeus Eleutherios established a half century earlier. As a portion of the prizes for these games a special issue of magnificent silver pentekontalitra — of which the Damareteia of Gelon (described under 68) would be the prototypes — was determined upon, to be engraved by that now acknowledged master in the art of die-sinking, Euainetos.

We have already seen this artist’s work at Syracuse in the charming reverses Nos. 88 and 89, produced probably about 420 B. C., but shortly after this date he seems to have severed his connection with the Syracusan mint, while examples of his unsurpassed technique appear at Katane, as we shall

see, and also at Kamarina and perhaps Segesta. Be this as it may, his supremacy in the world of die-engraving was universally admitted, as is shown by his choice for the production of these commemorative dekadrachms.

DEMOCRACY.

94. Dekadrachm, wt. 665 grs. B. C. 412. (Pl. VII: 3.) Obv. ΞΥΠΑΚΟΣΙΩΝ Head of Persephone to left, wearing wreath of barley-leaves, earring of three pendants, and necklace of pearls; beneath, engraver's signature ΕΥΑΙΝΕ; around, four dolphins. Rev. Quadriga to left, horses in high action; charioteer crowned by flying Nike; in exergue, panoply consisting of helmet, cuirass, shield and greaves.

From the very earliest days in which the artistic beauty and value of coins were recognized, this so-called "medallion" has excited such enthusiastic praise and unbounded admiration as have been accorded to no other product of the die-engraver's skill. Winckelmann, that devoted worshiper of the classic in art, asserts that "it transcends all imagining," and that "beyond these coins human comprehension cannot go." Dr. Head calls it "*the chef d'oeuvre* of the art of coin-engraving." Lenormant writes "Euainetos is the greatest of all artists in the branch that he has cultivated." In fact all archaeologists who have attained eminence in the special field of numismatics, Von Sallet, Poole, Payne-Knight, Gardner, Evans, have with one accord upheld the supremacy of this matchless portrait of Kore, the pure, gentle winning maiden-goddess, with hair arranged in luxuriant, yet symmetrical tresses, and intertwined with the green barley-spray which symbolizes her divine youth and freshness as contrasted with the tranquil maturity of her middle life, typified in certain issues by the full ripe ear.

We see how Euainetos, taking for a model his own and the other earlier representations of Persephone, and retaining the conventional dolphin-scheme and pose of the head, has, by refining the features, glorifying the expression, and elaborating the accessories—waving locks, triple-pendant earring, and graduated pearl necklace—given us a vision of surpassing loveliness, which must always remain the true ideal of Demeter's daughter, the Kore, sought far and wide, bewailed with ceaseless lamentations.

Nor is the reverse type less notably grand and striking, the element of sensationalism, so apparent in Euainetos' early work, being still a marked characteristic. The horses, perfectly modelled and harmoniously grouped, rush onward in free and diversified action, their course guided rather than stimulated by the goad of a charioteer whose forward-leaning pose betrays his anxiety to deserve the palm of victory which a gracefully floating Nike presents with rhythmic dignity.

While this perfection of numismatic design and technique exalts these coins above all others of any age, it is their exergue which marks them as a peculiar issue. If our view that they were intended primarily for prizes in

games be a correct one, we should naturally expect them to bear some distinctive mark of such purpose; and this evidence is furnished by an inscription, ΑΘΛΑ (prizes), which was engraved beneath the arms. Unfortunately from its position this device in a large majority of cases — over ninety per cent — is missing, the module being usually of insufficient size to receive the impression of both the flying Nike at the top and these letters at the bottom of the coin, and preference being properly given to the goddess. It was a custom of the Greeks after victory to erect on the battle-field a panoply consisting of the finest suit of armor belonging to the vanquished, which should thus as it were dedicate the scene of conflict to the deities who had protected and aided the victors. Plutarch, five centuries later, tells us that "to this day in a temple at Syracuse is shown a shield said to have been Nikias's, curiously wrought and embroidered with gold and purple intermixed;" and this resplendent armor of the Athenian general, having been stripped from him as he prostrated himself a wretched suppliant at the feet of Gylippos, was doubtless raised on high among the other victorious memorials, which were erected on the banks of the Assinaros before being borne in triumph to the city. Thus as a secondary and explanatory type on coins intended for prizes in the commemorative games, no more peculiarly appropriate design could have been devised than this special panoply, rich in association of unsurpassed success.

A proof that the transcendent charm and artistic value of this Persephone were as fully appreciated by the ancients as by ourselves is found in the widespread influence which Euainetos' lovely conception exerted upon contemporaneous and subsequent coinages. It was only to be expected that later Syracusan issues, of Agathokles and Hiketas, as well as the camp-pieces struck by the Carthaginians during their Sicilian wars, should follow this type; but we find that even distant states having no sympathy or affiliations with the great Doric city did not hesitate to appropriate the Sicilian goddess for their tutelary divinity. Examples of this have appeared under Neapolis and Arpi (Nos. 34, 35), and we shall see the same head slightly modified decorating the coinages of Lokroi Opountioi, Pheneos and Messene in Hellas, of two leading cities in Crete, and of Metapontion in Magna Graecia, as well as the copious Siculo-Punic issues; while in the rude grotesques of later Gaulish and Iberian towns can still be dimly traced the curving barley-sprays and sportive dolphins whose native home was Sicilian Ortygia.

More than this, Mr. Evans has discovered a reduced copy in the central relief of a certain series of *kylikes*, broad shallow drinking-cups of thin black-colored pottery, which were abundantly produced throughout Sicily and Magna Graecia, in imitation of silverware. The original silver vases, probably of elaborate workmanship, must have formed a special class of interior decoration, and we may infer that in the most valuable and highly wrought examples actual dekadrachms were inserted.

The date assigned above for our especial coin is 412 B. C., but this must be understood as applying rather in general terms to the first issue of dekadrachms. There is such a variety of these dies from the hand of Euainetos, with different devices — his signature, a star, a cockle-shell, or a Δ — that it is impossible to distinguish the exact order of time. The probabilities are, however, that these issues extended well into the fourth century, perhaps nearly to the end of Dionysios' reign. At the same time there is so little divergence in treatment of all the varieties that, as before mentioned — under No. 91 — this determination of the exact date of the first issue, whichever it may have been, establishes a fixed epoch in the changing phases of artistic style, and furnishes a most valuable "point of departure" for Sicilian coin-chronology.

DEMOCRACY.

95. Hemidrachm, wt. 33 grs. B. C. 412-405. (Pl. VII: 4.) Obv. ΣΥ Head of Pallas, three-quarter-face to left, wearing necklace and Phrygian helmet with triple crest; around, four dolphins: plain border. Rev. Quadriga to left, horses galloping; charioteer crowned by flying Nike; in exergue, two dolphins: plain border.

(From the Hobart Smith sale.)

While this obverse type is in direct imitation of the grand facing head of Pallas Athene on a contemporaneous tetradrachm signed by Eukleidas, the quadriga-scheme — comparing it with the dekadrachm and with No. 11 of plate VI — is so wholly in the manner of Euainetos that the coin may well be considered an example of this artist's skill in the more minute and delicate intricacies of his art. That Euainetos was an engraver of gems as well as of dies seems undoubted from certain peculiar touches visible even in the bold, strong treatment of his "medallions;" and the same delicacy of touch, which has been thought to give perhaps a shade of hardness to the Persephone head, produces, when devoted to such a small design as this, the perfection of microscopic sharpness and detail.

Although in Sicily, Himera and not Syracuse was the peculiar abiding place of Athene, yet this goddess was held in high esteem in the latter city, and the stately remains of a spacious temple raised by the Syracusans in her honor form one of the few surviving memorials of ancient Ortygia. This worship, inherited probably from the mother-city Corinth, whose coinage was for centuries distinguished by the head of Pallas Athene, may account for her presence, rare indeed at Syracuse until later days, upon our coin.

DEMOCRACY.

96. Gold fifty-litra piece, wt. 44 grs. B. C. 409. (Pl. VII: 5.) Obv. ΣΥΠΑΚΟΣΙΩΝ Head of river-god to left: border of dots. Rev. ΣΥΠΑΚΟΣΙΩΝ on double base, above which, free horse prancing to right.

The first of the few gold coins in my collection, and worthy of careful attention owing to its charming style and unusual types. The head, evidently that of a river-god (whether Anapos or Assinaros seems uncertain) is modelled directly after similar examples of perhaps even greater beauty signed E, denoting the hand of Euainetos, whose activity did not confine itself to silver.

The bridleless horse of the reverse, always the symbol of democratic freedom, here probably distinguishes that entire predominance of the people, which, as already explained, had in 409 B. C. culminated in the complete discomfiture of the aristocratic party. The strong influence of this type on the Siculo-Punic coinages will appear later.

[To be continued.]

THE PAN-AMERICAN MEDAL.

As the closing days of the Pan-American Exposition at Buffalo draw near, the design of the medal of award, to be presented to the successful competitors, is announced. A recent number of the Illustrated Supplement of the *New York Tribune* has an engraving of the devices, both obverse and reverse, which the piece is to bear, which we judge is reproduced from the plaster model of the medallist. Of course any final criticism, favorable or otherwise, of the manner in which the artist has presented his ideal, based on no better representation than is afforded by a newspaper half-tone, would be eminently unjust; we shall therefore briefly describe the devices as they impress us after seeing the engraving only, quoting from the *Tribune* its comments on what the artist apparently had in mind. The medals, now in preparation, are to be of gold, silver or bronze, in accordance with the differing awards of the juries, and all are to be size 40, American scale (two and one-half inches in diameter), while the cut before us enlarges its devices to nearly double that diameter.

The designer is Hermon Atkins MacNeill, who was born in Chelsea, Mass., but is now a resident of New York.

The obverse is intended to "show a group testifying the dominion of intellect over force." A youthful female figure, without drapery, wearing only the Phrygian cap,—rather, we should say, a helmet of somewhat similar shape,—is advancing to the observer's right; her right hand, uplifted, holds a festoon of oak leaves and a large piece of drapery, which floats away behind her; this is partially caught again by her left hand, the left arm, bent upward at the elbow, being slightly extended backward, and behind her left side. The pose, while not ungraceful, is masculine rather than maidenly; the face is partly turned to the observer, and the figure, typifying Intellect, seems to be virile and Amazonian rather than delicately feminine in character,—"a strong-minded woman," and perhaps not improperly so, if she would

maintain her dominion undisputed over Force; there is nothing *spirituelle* about her; she is striding forward like a young athlete returning victorious from a contest, rather than like a graceful, intellectual girl; and she has a fearless, almost a triumphant air, as she bends her head and shoulders slightly back. Yet it is more than probable that when the reduction to the medal size is completed, we shall discover, in the creation of the artist's fancy, a typical American girl, self-reliant, and confident of her power, very different from the "composite beauty" of an earlier Exposition medal, but as charming as her sisters beyond the Atlantic; not helpless, but a "help-meet," and ready to bear her part, as duty calls.

Force, over which she holds an undisputed sway, is typified by a bison or "buffalo," by whose side she is advancing, and the bull, with lowered head, as if ready for combat with some rival monarch of the prairie, is moving to the right also; his shaggy neck and hump are encircled by festoons of oak. The idea of strength and power is clearly brought out; but there is something in the "action" of the animal which reminds one of the strenuous effort of an ox straining under the yoke at his master's word, and which is not fully in harmony with the ideal as it is announced to us. There is willing submission to the power of superior intellect, but there is withal an atmosphere suggestive not so much of conscious physical power in reserve as of present laborious effort; and save that we have a "buffalo,"—with its evident hint of the location of the Exposition,—one almost expects to see the plough presently appear behind the group.

Just what the drapery signifies, is not clear from the picture; possibly it is intended, as it floats backward in the breeze, to suggest the rapid progress of the country; or perhaps when the medal has been struck, we shall find it has the stars and stripes of the national flag; but in the engraving it seems rather as if the intellectual maiden was attempting to throw a large blanket over the back of her bovine companion. The legend is PAN-AMERICAN EXPOSITION the letters x and P nearly concealed by the portion of drapery held in the right hand of the female figure. In the exergue is a small tablet for inscription, and just beneath it is the name of the artist.

The reverse seems to us much more satisfactory in execution. Here we have two seated figures, both well worked out, and eminently native American in their characteristic costumes, attitudes, and repose; the contrast between the restfulness of these figures and the restless, eager activity of those on the obverse, is strong indeed. The one on the right is a little nearer the observer than his companion; he wears the full-feathered head-dress of the North American Indian chief; his long hair falls upon his shoulders; he has a necklace of the claws of the grizzly bear; his dress is of deer-skin, long thongs of which cover the upper part of his left arm, and his left hand rests upon a circular shield, which bears on a central circle the map

of North America ; with his right hand he offers his companion the pipe of peace, which is decorated with the customary turkey-feathers, and has a smoking bowl. This second figure, seated, with limbs crossed, extends his right hand slightly to receive the pipe ; and in his peculiar posture, his short-sleeved robe, his characteristic head-dress, etc., is as evidently a South American Indian as his associate is from the northern continent. Leaning against the mound on which the Indians are seated is a second shield, at the left, with South America in its central circle, and the name of the artist on the rim. The weapons of warfare have been laid aside ; not one is to be seen, unless it be a small quiver of arrows fallen to the ground, and, if it be a quiver, partly covered by the drapery of the northern warrior and beneath his foot,—but which seems to be rather a fold of his robe in the engraving ; in the upper part of the field, in two lines, BVFFALO | V.S.A. MCMI

Mr. MacNeill says, as the *Tribune* states, that he has aimed "to produce a design that could be mistaken for nothing not American, and he thinks that in that feature he has succeeded." There can be no doubt that this is the case, for it is altogether and exclusively American in its symbolism,—a wide departure from the conventional designs of the past ; and while the obverse does not appeal to us as so successful in expressing the ideal of the artist as does the reverse, we are quite ready to hope that the defects noted are largely due to the enlarged design which we have described, and that these will disappear when the piece is reduced to its normal size.

M.

COIN PORTRAITS.

ONE of the latest achievements of the lamented M. Jean P. Six, the distinguished numismatist, was the identification of two portraits. Coins of Cos show that the statue from Halicarnassus, formerly supposed to have stood in the chariot on the Mausoleum, really represents Mausolus. The Heracles head on certain Syrian and Mesopotamian coins is claimed to be a portrait of Alexander, and the Sidon sarcophagus, and the head in the Lateran, support this claim. The type of the Louvre statue may possibly have been created by Lysippus, 336 B. C. Certain coins having the head with the horns of Zeus Ammon, and an elephant skin, represent not Alexander the Great, but Alexander the son of Roxanna.

ROMAN COINS FOUND IN INDIA.

A QUANTITY of Roman denarii have been found in Pakli, in the Hazara district, India. Just how many coins the hoard contained does not appear, but they range over a considerable period. The earliest is a denarius of Q. Curtius and M. Junius Silanus, assigned to about 114 B. C. ; others were struck shortly after the death of Julius Caesar ; the majority belong to the reign of Augustus ; there are two of Tiberius, and finally, after an interval of nearly a century, is a denarius of Hadrian. That Roman coins struck more than two centuries apart should have been brought together in a hoard in India, is certainly a curious as well as an interesting fact.

THE PROPOSED CANADIAN COINAGE.

IN view of the fact that it has been virtually determined to establish a Mint in Canada, the numismatists there have been discussing its prospects, and suggesting designs for the various denominations which will probably be struck. We find in a Montreal paper a practical suggestion in this direction, which is signed J. A. W., and proposes that the new issues shall be called "Beavers,"—the idea being, of course, to make them as distinctly Canadian as possible, whether or no the fact may be that they will be unlikely to circulate to any great extent outside of the country in which they originate. As the beaver is now regarded as the national symbol of Canada, this proposal is a happy one.

Following out his suggestion "to make the coins as distinctly Canadian as possible," he would have the beaver as the characteristic device, with the value of the coin, in its various denominations, above—ONE | BEAVER (equal to ten dollars, U. S. currency), HALF | BEAVER (the equivalent of five dollars), etc. This symbol and its value enclosed within an open wreath of Canadian maple leaves; the branches crossed at the base, and their tips separated by a crown over the words of value. He thinks this use of the name and the symbol on the coin itself would prevent them from being popularly called "five dollar" or "ten dollar" pieces. On the reverse he would place the British arms, crowned, and with the customary supporters, surrounded with EDWARD VII DEI GRATIA, the date below, and in an outer circle, DOMINION OF CANADA,—“in this way maintaining in a very positive and distinctive manner their purely Canadian character,” while “no less distinctly showing their imperial connection.”

The writer of the article under notice thinks, indeed, that these pieces will circulate abroad largely, perhaps more than at home. This does not seem to us so probable as it does to the inventor, who thinks their export will prove “a very potent advertising medium.” Possibly he is right in this view, but unless Canadian money is struck for Canadian circulation, it is difficult to see what the mother country gains by yielding its prerogative, or the Dominion by the privilege granted it. Experience shows that, with certain exceptions, the coin exported is speedily melted up into bars. The people to whom these Canadian exports would be sent have already coinages of their own, and it is highly improbable that a foreign issue, from whatever source, would displace it to such an extent as to attract public notice without immediate steps to exclude it, or would prove the “potent advertising medium” that he anticipates.

The United States tried the experiment of displacing Mexican silver dollars by the Trade Dollar, for use in China; but in spite of the fact that the new coin was of greater intrinsic value, and quite as attractive in appear-

ance, as the older one, and further, that it was of as fine or finer metal from an unquestioned source, the conservative Chinese merchant preferred the more familiar Mexican pieces; and, as is well known, the attempt to find a foreign market for our surplus silver proved an utter failure. And this, notwithstanding there was no national Chinese coinage to be displaced.

The Maria Theresa dollars of Austria are still struck in the same types and substantially the same values as they were nearly two centuries ago, and are in constant demand in certain quarters; but the Canadian merchants are not in touch with either the Chinese, the East Indian or the African markets to any great extent, and it is difficult to discover where else they could find an opening abroad for their coinage, especially for one of gold.

A gold currency, however desirable from many points of view, is not adapted to popular use. If it serves as the basis on which the paper money can rest, without question as to its stability, the Canadian banks would no doubt prefer to use a Canadian coin as their reserve to protect their paper; but the belief that "the golden tokens of the wealth and prosperity of the Dominion will receive a heartier welcome than the most genial of agents, and declare with greater force and conclusiveness the wealth of the country than could be accomplished by tons of literature," has patriotic sentiment rather than hard fact for its basis.

That the coinage proposed is thought to be unnecessary by practical financial men in Canada is frankly admitted by our promoter, and with such a consensus of opinion among those better qualified to discuss the question than we on this side of the line can do, it seems to show very conclusively to an outsider that the proposed plan is hardly likely to produce the results which he would like to see from the prospective coinage.

COINAGE OF EDWARD VII.

THE British Mint is now busily engaged in preparing the dies for the new coinage of the realm, made necessary by the accession of Edward VII, and for the first time in many years the mint will not issue any new money at Christmas; the demand for bright silver for the "Christmas boxes" is always large at that time, but this year there will be no issue from Victorian dies to meet it. The first coins of King Edward VII will, however, appear early in 1902. Before the date of issue this coinage will be heralded by a royal proclamation, which will minutely describe the character and appearance of each denomination, as without this ancient formality the pieces could not legally be put into circulation. Then will follow the ceremony of destroying the dies of the Victorian coinage.

When the new issue appears there will no doubt be a great demand for specimen pieces, as the past has shown that not only professional collectors, but a great multitude of the people, lay aside impressions of the first issues, especially the silver, as souvenirs; in this way large quantities are taken out of circulation and hoarded; to prevent a scarcity, and the consequent enhancement of the face value, particularly of the minor coins, it is requisite that a plentiful supply should be struck before any are issued, and it is probable that a second issue will follow much earlier than would otherwise be the case, as it is the first alone which has a sentimental value. The Victorian coinage will be gradually withdrawn, and this will also have a tendency to increase the demand for the new issue.

The mint is also busy at the present time with the preparation of the special army medals for the troops who have been engaged in the war in South Africa; of these medals it is said that the Duke of Cornwall and York gave away between 1,400 and 1,500 during his recent visit to Canada, and there are about a thousand more still to be distributed by the militia department to Canadians alone; the number to be presented to officers and men from other colonies, and in Great Britain, is very great, and this demand, with the preparation of the new dies, involves enormous labor at the mint.

W. P. C.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXVI, page 19.]

Again I have to insert pieces previously undescribed.

V. THE UNITED STATES. B. 1. *Medical Colleges.*

1665. *Obverse.* Within a beaded circle, a pillar entwined by serpent, with cock, to left, above. Beneath: Δνναμις Σοφία Και Ατρυπτικα Inscription: COLLEGIUM MEDICO-CHIRURGICALE PHILADELPHIENSE | *

Reverse. Half wreath of laurel leaves, tied below (incused).

Gold, bronze. 22. 35mm. Edge of obverse cabled. With loop, red-green ribbon, and transverse bar.¹ I owe inspection to the Dean of the Faculty, Prof. Seneca Egbert of Philadelphia.

B. 2. *Hospitals.*

1666. *Obverse.* Silvered centre, upon which the Geneva Cross in red. Above: — . — ARMY — . — Below: — . — NURSES — . —

Bronze. With ribbon, bearing the same words in silver. Nichols, this *Journal*, April, 1901, p. 113.²

¹ The name of the department (Medicine, Dentistry, or Pharmacy) in which the medal is given, is in enamel upon the bar, and on the reverse the name of the recipient, and the occasion of the award.

² Mr. Nichols gives also, upon his preceding page, a seventeenth medal of the Woman's Relief Corps, of the series indicated by No. 1522.

F. 3. Pharmacists' Tokens.

1667. *Obverse.* QUICK DRUG CO. | SEATTLE | WASH.

Reverse. GOOD FOR | - - - | - - - | - - - | SODA

Aluminum. 16. 25mm. Wright, *The Numismatist*, August, 1901, p. 213, No. 1589.

The following extraordinary token may perhaps be admitted here.

1668. *Obverse.* THIS CHARM | IF | CARRIED in the | POCKET PREVENTS | BALD HEAD, | HARD WORK | LOVE, WARTS on the NOSE | BICYCLE FACE, | WAR CRAZE | SWELLED HEAD, INSANITY | UNHAPPY MARRIAGE | DARK BROWN TASTE | DELIRIUM TREMENS | and PUNCTURED TIRES.

Reverse. T. F. OLNER | WITH | GREAT WESTERN | TLG. CO. | CHICAGO, ILL.

Aluminum. 20. 31mm. *Ibid.*, p. 210, No. 1562.

VI. GREAT BRITAIN. A. Personal.

Dr. Thomas John Barnardo, F. R. C. S. Ed. (1845-), of London.

1669. *Obverse.* Within circular depressed field, a draped female (Charity) facing, with three well dressed children, one of them in sailor's garb, while three others, indigent and kneeling, request to join them. Below: J. A. RESTALL Inscription: "WHOSO SHALL RECEIVE ONE SUCH LITTLE CHILD IN MY NAME RECEIVETH ME"

Reverse. Within laurel branches tied by ribbon: "D^R BARNARDO'S HOMES" | PRESENTED | TO | George Manning (engraved) | FOR | GOOD CONDUCT | AND | LENGTH OF SERVICE

Silver. 32. 50mm. In the Boston collection.

Joseph Miller (), of Chelsea. Pharmacist.¹

Besides No. 1629, see also No. 774.

B. 2. Hospitals.

1670. St. Andrew's Ambulance Association. 1882. Badge.

Wright, Cat. XV, Brighton, England, 1901, III, No. 180. I have as yet been unable to obtain the description of this.

C. Medical Events.

Insanity of King George III. Besides Nos. 1150-1172, and 1576, there is

1671. *Obverse.* Laureated nude bust to right, with flowing hair. Upon truncation: I · MILTON · F Inscription: GEORGIVS · III · DEI · GRATIA. (as in No. 1164.)

Reverse. As that of No. 1157, with exergue: 23 APRIL 1789, save that VISITED — ST PAULS is absent.

Gilt bronze. 20. 33mm. In the Boston collection.

The regular sequence is now resumed.

VII. HOLLAND. B. 2. Hospitals. *The Dutch Medical Gardens.* (Continued.)

Amsterdam.

1672. *Obverse.* Within a waving circle: Aesculapius, in high relief, erect and with serpent-staff. At sides, plants in vases upon pedestals. Behind, the gate of a temple. Legend: MAXIMUS . AEGRIS . AUXILIATOR . ADEST .

Reverse. Within similar circle, the city arms upon a shield crowned and resting upon an altar, the front of which is a tablet. Behind, a spatula entwined by a serpent,

¹ The identity of the above person having hitherto been in some doubt, Prof. Wm. G. Farlow of Harvard University, has kindly sent me this note. "Britton, Biog. Index of British and Irish Botanists, gives Joseph Miller, apothecary, as Demonstrator at Chelsea, 1740-1748. He wrote *Botanicum officinale*, 1722, MS. (published, London, 1772); *Icones Plantarum at Apothecaries' Hall*; and *Herbarium*, in twenty-two volumes.

The authorities cited are Pritzel's Thesaurus; B. D. Jackson's Guide to the Literature of Botany; the Correspondence of Richard Richardson, Yarmouth, 1855; and Semple, *Memoirs of the Botanic Garden at Chelsea*, 1878. Whether the J. Miller who wrote 'On the Effects of Oil in the Case of the Bite of Serpents,' in *Tilloch's Philosophical Magazine*, 1799, was the same person or not I am unable to say."

transversely, and two cornucopiae filled with flowers and fruit. Inscription: HORTI MED. AMSTEL. LIBER. INGRESSUS.

Silver, bronze, lead. 32. 50mm. (For Physicians.) Van Orden, pl. II, No. 5; Dirks, pl. I, fig. 11; Minard, p. 59, No. 88, fig.; *Proceedings Manchester Num. Society*, 1866, p. 67; Neumann, No. 35245; *Revue belge*, 1858, p. 384; *Ibid.*, 1859, p. 84, No. 40. In the Government, Disbrow, and Boston collections.

1673. As preceding, but in size 36. 57mm. Upon rim: HIERONYMUS DE BOSCH H. F. H. N (HIERONIMI FILIUS HIERONIMI NEPOS). NATUS AMSTEL. D. XXIII MART. MDCCCL In the Government collection.

1674. As preceding, but 25. 38mm. Upon the rim of one specimen, there was engraved: SOCIUS COLLEGII QUOD CIVIUM AMSTELODAMENSIVM SALUTI PROSPICIT *Revue belge*, 1859, p. 75. In the Government collection.

1675. Obverse. As reverse of preceding. No inscription.

Reverse. Blank.

Brass. 24. 37mm. In the Boston collection.

1676. Obverse. Scroll, with flowers. Inscription: (rosette) THEA — TRVM (rosette) ACADEMICVM (rosette) Exergue, rosette. Edge rosetted.

Reverse. Blank. (For Surgeons.)

Oval. 18 x 27. 35 x 42mm. Minard, p. 60, No. 91, fig.

1677. Obverse. Skeleton, facing, and holding flowers in left hand. Inscription: ANATOMIA ÆSTIVA

Reverse. Blank. (For Surgeons.)

Oval, truncated above and below. 30 x 32. 38 x 40mm. *Ibid.*, p. 60, No. 92, fig.

1678. Obverse. Skeleton, to left, placing hour-glass in tomb, at side of which an aloe plant, with flower at left.

Reverse. M^r, after which the name of recipient, engraved.

20. 30mm. *Ibid.*, p. 61, No. 95, fig.

Haarlem.

1679. Obverse. Plants. Inscription: HORTUS MEDICUS HARLEMENSIS

Reverse. SIG : LIB : INGR : IN : HORT : MED : 1700-198 (For Pharmacists.)

Revue belge, 1858, p. 408.

The Hague.

1680. Obverse. Within a circle: Apollo, head irradiated, with ornate bow, quiver, and lyre. At his feet the dead python. Legend: IUVANTE — NUMINE Inscription: COLLEG : PHARM : HAGIENS : 1751

Reverse. Within a circle: An aloe in pot, upon which name of recipient. At sides, reversed cornucopiae filled with flowers and fruit. Inscription: LIBER INGRESUS HORTI. MEDICI 17⁵51 (the fifth of August.) Another specimen has 17⁵51.

Brass. 28. 44mm. Dirks, I, p. 252, pl. XLII, No. 1; *Revue belge*, 1858, p. 409; Minard, p. 41, No. 194, fig. In the Government and Boston collections.

1681. Obverse. Device as in preceding, but less ornate. S. COLL. PHARMÆC — HAGIENSIVM : 1629 IUVANTE — Numine Edge laureated.

Reverse. Blank, for number.

Oval. 22 x 26. 35 x 42mm. *Ibid.*, p. 41, No. 193, fig.

Utrecht.

1682. Obverse. Within circle: Aesculapius facing, in cloak and with staff, between pillars upon which are plants. Inscription: COLLEGIUM · PHARMACEUTICUM · MDCCCLXXVI ·

Reverse. Within a circle: An altar upon which a spatula entwined by a serpent, two cornucopiae, and a crowned shield with the city arms. Inscription: LIBER · INGRESSUS · HORTI · MED · ULTRAIECT ·

Bronze, brass. 33. 52mm. Van Loon, Verfolge, II, p. 102, pl. XLVII, p. 514; Van Orden, p. 13; Dirks, pl. CI, fig. 7; *Revue belge*, 1858, p. 449. In the Government and Boston collections.

Batavia, Dutch India.

1683. Exposition of Botanic and Zöological Gardens, 1877.

Silver. By Van der Kellen. Schulman Cat., Amersfoort, May, 1890, No. 777. I have failed as yet to obtain its description.

B. 2. *Hospitals.*

Amsterdam. The Foundling Hospital (Aalmoezeniers Weeshuis).¹

1684. *Obverse.* The trunk of an old oak tree (the city of A.), from a branch of which hangs a shield, with s. p. q. a. (Senatus Populusque Amstelodamensis.) Against it a cornucopia, with grapes, grain, a cypress wreath and burning torch crossed by a peacock's feather, and money (representing the sources of income of the hospital). In front, a nursing woman on her knees, covering a new-born infant with a veil, and pointing to the cornucopia. At left, two children. Above, in a triangle, the All-seeing Eye. J. G. HOLTZHEY FEC. Inscription: ALMA MATER | NUTRIRE INCEPIT | I JAN. MDCLXVI

Reverse. The city arms with an imperial crown. Around, and connected by ribbons, the arms of the eight regents and six regentesses. Among the former, those of Dr. Jan Van Alphen. Inscription: MUNIFICENTIA MODERATORUM | PRIMO CENTESIMO NATALI | MDCCCLXVI

Gold, silver, bronze. Van Loon, Verfolge, p. 421, No. 379. In the Brettauer collection.

There are several medals of the Lutheran Diaconal Orphan Asylum of Amsterdam, which are frequently classed as among those of hospitals. Two of these, of 1757 and 1778, are in the Boston collection. As the institution is for the care of the poor rather than of the sick, I do not include them in the present enumeration.

1685. Do. Lutheran Hospital Nurses' Institute.

Inauguration of, 1772, by B. D. van Calker.

Silver. 22. 35mm. *Numismatic Circular*, March, 1899, No. 52434.

1686. Do. Catholic Hospice of St. Jacques. 1866. By Elion.

Bronze. 44. 70mm. Schulman Cat., 8 May, 1899, No. 896.

1687. Do. Hebrew Society for aiding Lying-in Women.

Ibid., Sept., 1891, No. 74.

Delft.

Hospice du St. Esprit. This is merely a home for the poor, and therefore is not numbered.

Gouda.

Do. Do. For the sick.

1688. *Obverse.* A dove, with head irradiated and outspread wings.

Reverse. w, between 16 — 60

15. 23mm. Minard, *loc. cit.*, p. 102, No. 181, fig. Upon presenting this jeton, the sick person or woman after confinement received the wine remaining after Communion.

1689. *Obverse.* As above.

Reverse. t, between 16 — 60

15. 23mm. *Ibid.*, p. 103, No. 181, fig. This was exchanged for a basket of turf (peat).

Groningen.

Asylum for Deaf Mutes. 1840 (Fiftieth Anniversary) and 1890 (Centennial). See under Personals, Guyot, Nos. 1558 and 1559.

¹ Previous to 1825 orphans were also admitted, but at this date other provision was made for them.

The Hague.

1690. Jewish Hospice, Construction of, 1841.

Bronze. 25. 40mm. Baer Cat., Paris, Jan., 1898, No. 92.

Leeuwarden. Hospital.

1691. *Obverse.* Elaborate coat of arms, with legend: TAN. SUB TEG TUT Inscription: LARGIMUR CUI ET QUANTUM FAS EST Exergue: NIL PRÆCLARIUS AUXIL: | QUAM FERRE RUENT | TRADERE PAUP: VICTUM | MIS: QUE MEDERI

Reverse. The building. Upon ground at left: E. A. Inscription: QUID DEORUM DIGNIUS EST SOLIO Exergue: GEROT(ROPHIUM) : DIAC(ONIAE) : CIV(ITATIS) | LEOV(ARDIAE) : CON(DITUM) : | MDCCLVIII

Silver. 24. 39mm. Van Loon, *loc. cit.*, No. 344. Upon building the hospital. I have impressions from Dr. Brettauer of Trieste.

Leyden. Hospice Ste. Catharina.¹

1692. *Obverse.* Within a circle, the city arms; two crossed keys upon a shield. Above, 1573. (Pfeiffer and Ruland wrongly transform these figures, making 1537.) Inscription: + GEDENCT + DER + ARMEN

Reverse. Within a beaded circle, a wheel with one of the spokes crossed, surrounded by six crescents and a crown.

Copper. 15. 23mm. Pfeiffer and Ruland, p. 21, No. 26; Storer, *Sanitarian*, July, 1888, No. 459; Minard, p. 174, No. 39, fig. In the Boston collection.

Maestricht. Hospital of St. Servatius.

1693. *Obverse.* A large key? or person sitting in a chair? (device effaced). Inscription: HOSPITALIS — STI SERVATIJ . . .

Reverse. A skull and crossed femora. Inscription: TRAIECTI AD MOSAM | . 1689. Lead. 22. 34mm. Schulman, Arnhem Cat., 1899, p. 107, No. 124. In the Boston collection.

Utrecht. Hospital for Children.

1694. *Obverse.* A sick child in bed, to left, with medicine, etc. at side.

Reverse. Above laurel and rose branches tied by ribbon, "Puss-in-boots," a Chinese child, and a Dutch girl, supporting a cartouche upon which: POPPEN | TEN-TOON STELLING (the Exhibition of Dolls) | April 1889 (incused.)

Gold, silver, bronze, composition, tin. 31. 49mm. The proceeds of the Exhibition were given to the hospital. In the Boston collection.

Do. Hospital for Consumptives.

1695. *Obverse.* At left a draped female exhibits a crowned cartouche medallion, surrounded by branches of laurel, of the Queen Regent Emma, to left. At sides above, two nude children upon niches, assist and uphold a band upon which: 1890-1898 At right, a seated draped female, to left, points to the chateau now the Consumptives' Hospital. Above it: ORANJE NASSAU OORD Exergue: HET . ZIJ . GROOT . IN . ALLES . WAARIN . OOK . EEN . KLEIN . VOLK . GROOT . KAN . ZIJN (It [the Netherlands] is grand in everything that a small nation can be.)

Reverse. At left, above, a crowned armorial shield with bands. At right: AAN | HARE MAJESTEIT | EMMA | KONINGIN (scroll) WEDUWE | REGENTES | VAN HET KONING-RIJK . | 23 NOV. 1890 (scroll) | 31 AUG. 1898 | (scroll) | HET DANKBARE | NEDERLANDSCHE | VOLK . Below, and at left, crossed branches of orange (Holland) and palm (Waldeck-Pyrmont). Exergue, in right hand corner: BEGEER.

Light bronze. Rectangular. 36 x 50. 58 x 80mm. Struck at Utrecht by C. J. Begeer. In the Government and Boston collections.

¹ This institution, built in 1125 according to ancient historians, but perhaps more probably in the middle of the thirteenth century, was definitely for hospital purposes. On its site there are now a school and the city Auditorium, while the hospital chapel serves as a French church. I have this information from Mr. Ch. M. Dozy, Archivarius of Leyden, through the late Dr. J. J. B. Vermyne. Minard also states that in 1575 the States of Holland endowed the hospital with the revenues of the Convent of St. Agnes that it might care for the plague cases caused by the famine.

1696. *Obverse.* As preceding, save that the two infants and band at top are wanting.

Reverse. As preceding, save that the crowned shield and branches are wanting, and instead there are the two infants and band, and they carry also the branches.

Bronze. Rectangular. 36 x 50. 58 x 80mm. *Revue belge de numismatique*, July, 1899, p. 418.

Do. Hospital for the Insane.

1697. *Obverse.* Within laurel wreath bound by ribbon below and with rosette above: TER | HERINNERING | AAN HET | VIER HONDERD JARIG | BESTAAN | VAN HET | KRANKZINNIGENGESTICHT | TE UTRECHT | 31 JANUARIJ | 1861.

Reverse. (rosette) | REGENTEN | J. S. VERNEDE | J. L. C. SCHROEDER VAN DER KOLK | N. P. J. KIEN | P. H. J. WELLENBERGH | JHR. C. C. VAN RAPPARD | J. C. VAN EELDE | B. VAN DORP | F. N. VAN NOOTEN | — | GENEESHEER - DIRECTEUR | J. P. T. VAN DER LITH | (rosette)

Bronze. 26. 42mm. Rüppell, 1877, p. 13; Dirks, 1889, II, p. 222, No. 841; Storer, *Sanitarian*, Oct., 1890, No. 1548; Schulman, Arnhem Cat., 1899, p. 108, No. 135. In the Government and Boston collections.

1698. Do. Hospice of St. Eloy. Admission ticket for blacksmiths. 1670.

Silver. Dirks, pl. CI, No. 3; Minard, No. 437.

1699. Do. Do. HET ELOYEN . GAST . HVVS .

Silver. Dirks, pl. CI, No. 4.

[To be continued.]

"POLITICALS" AND THE LIKE.

Editors of the Journal:—

OCCASIONAL references have been made in the *Journal* to a class of pieces commonly called "Politicals,"—originally so because they were issued in the different Presidential campaigns, and had for their object the advancement of the interests of one or another of the candidates for the high office of President of the United States; other pieces struck on the occasion of some public celebration, without reference to party, are frequently included, for convenience' sake, under this name.

In the early days of the Republic these badges of party loyalty were more strictly medals than those of the last two or three contests. In the summer of 1896, when Mr. Bryan's name was first brought forward as a candidate, some amusing badges were put on the market, more or less mechanical in their nature, and frequently having a satirical turn,—usually a hit at some plank in the platform of the party in opposition to the wearer of the badge; these were manufactured for the personal benefit of their makers, and were designed to cater to the popular feeling, rather than by the suggestion of the managers of the campaign, to express the sentiments of their leaders. In that and in the second McKinley contest, the use of photographs of the several candidates became more and more common. A button, usually of thin sheet brass, coated with some chemical preparation, received the portrait, and thus the features of one or another "favorite son" became familiar to citizens of all political parties. These, of course, cannot be called medals, however much the definition of that greatly abused term may be broadened, and it is not the writer's intention to describe them. This brief reference will suffice as a partial explanation why medals—strictly so called—used as a popular symbol of preference for one or another party, have become so much less a prominent feature of our

political contests than formerly. And yet, as already mentioned, whenever some public event of more than usual interest arouses popular enthusiasm, there is usually a call for a medal, emphatic enough to warrant the production of one which might inexpensively commemorate the occasion. These, like the true political pieces, are generally ephemeral in their nature, but yet not without a certain value to the collector. When a few years have passed, they begin to be sought for; and pieces that, when uttered, were offered in quantities on the glittering show-cards of the "street fakirs," without finding a buyer a day or two "after the procession had gone by," appear in the auction room and bring fancy prices. The collector of local issues hunts them up, that he may perfect some line in his cabinet, and the dealer, who, anticipating such a demand, had carefully laid away a few examples, reaps his profit.

We see instances of this in the case of collectors of store cards, "Hard Times" tokens, and other similar issues. When these pieces were struck, those who ordered them were glad to pass them at a nominal value; but by-and-by the value of quite a number proved to have increased, not one hundred but many hundred-fold. When the one hundredth anniversary of the battle of Lexington was celebrated, a catch-penny pewter piece was offered; but so wretched was its execution that few cared to buy it at any price. Within a comparatively short time, however, single impressions of these ridiculous medals have brought prices that would very likely have purchased a hundred or more when issued.

History repeats itself here as in so many other cases. The Admiral Vernon medals afford a similar precedent. When Sir Edward, the "Vice Admiral of the Blew took Porto Bello with six ships only," and carried out the boast he had made in Parliament, a medalet of the glorious event, but struck in the cheapest composition, hung from every button-hole. The makers could not furnish them fast enough to satisfy the fervid worship of the hero by the populace, and the designer literally "coined money." A few weeks went by, and they disappeared like the dew of the morning,—not one was to be seen on the London streets. A hundred dies were busily employed for a brief period, and then the demand ceased as abruptly as it begun. To-day, the bewildering variations in those dies, and the slightly differing types of their devices, arouse the curiosity of the collector, while the discovery of an "undescribed" variety is even deemed worthy of notice in the *Journal*.

But to return to the Political pieces. In the first Presidential election there was no contest. Washington was the nation's choice, and he had no rival. Die-cutting and medal striking in America had made but little progress; and for lack of medals, the buttons struck to adorn the uniforms of the Continental soldiers were occasionally worn by his admirers, and the first of the series of strictly Presidential badges soon followed, in the style of the army button. The earliest of these with which we are acquainted were two: one seems to have been suggested by one of the coins in circulation a short time before; its device was a chain of rings, thirteen in number, and each enclosing the initial of one of the original States which formed the Union; within this chain was a double circle, inscribed LONG LIVE THE PRESIDENT and surrounding a cypher of G W in script letters. The other button had upon the centre of the field an elongated ellipse on which was G W in Roman capitals, and above it, near the edge, was a semi-circular band with the same inscription as in the preceding, LONG LIVE THE PRESIDENT or else REMEMBER MARCH 4, 1789 which was the date of the first inauguration. These two were engraved on brass disks.

Following this campaign, we find none, for several years, of such a marked character that they can be said to have been struck for political influence; some of a complimentary nature were issued to testify to the popularity rather than to the principles of the different candidates; others seem to have been simply patriotic, with no reference to the questions which divided parties, and might have been worn with equal willingness by either side.

When the "hero of New Orleans" was before the people, the well-known Jackson Cents began to circulate, and, more especially after his election, we find numerous satirical pieces, testifying to the popular approval or disapproval of his "policy"—a word which, as applied to party measures, seems then, for the first time, to have come into general use. Even the honorary degree which Harvard conferred upon him in 1833 was used to hold him up to ridicule, for his education was not that commonly styled liberal, and the controversy which raged a few months ago on the propriety of giving a literary honor to a party leader, rather than confining it to one eminent for his scholarship, had its precedent in the autumn after Jackson's doctorate was bestowed.

In the Van Buren campaign, tokens of a similar character to those which satirized the measures advocated by Jackson were freely used by the Whigs, while their opponents abused—numismatically—the advocates of the United States Bank and their policy. These tokens—owing to the financial stringency of the period—were widely circulated as currency by both parties, not alone during the exciting times which attended the election, but, it may be said, well into the administration of the "Sage of Kinderhook." These pieces and the various non-political issues of that period, known as the "Hard Times," have recently been so completely catalogued in the *Journal* that no further mention need be made of them here.

When prosperity dawned again, and the hero of Tippecanoe was nominated by the Whigs, his military record was exploited on the "Presidential," as that of Jackson, "the hero of New Orleans," had been told twelve years before. As a means of attracting the Western voters, the log-cabin, the primitive building which served to house the pioneers on their first settlement of the new territories, became a prominent feature, and the cider barrel, which afforded the favorite beverage of the times, was usually placed beside it on the medal, as an emblem of hospitality and good cheer. Indeed, the campaign was often styled the "log-cabin and hard cider campaign,"—an epithet of which we are still reminded by the prominent emblems on the medals; these pieces were extremely popular and so large a number were struck that they are even now easily to be obtained, though more than half a century has passed since they appeared.

"Rough and Ready," the popular title of Gen. Taylor, was a favorite motto on the buttons and medals used during his candidacy. When Gen. Pierce was brought forward, his military record was not made especially prominent, though his rank and title were usually stated. UNITED WE STAND, DIVIDED WE FALL often appears on the medals of his time; for the peril which it was seen was threatening the Union, was frequently the theme of the stump-speaker, no less than of the statesman, in those stormy days. As an evidence of the opposition which many prominent leaders were attempting to enlist against the wish of the South to extend the institution of slavery, and particularly against the measures advocated in the Northern States to repress it, the Buchanan medals bore the legend NO SECTIONALISM.

The opposition to slavery could not be crushed by appeals of this nature. Its history has nothing to do with our present topic, but the feeling which was underlying the whole movement of the times was evinced in various medallic ways in the campaign which elected Abraham Lincoln. The "Wide-awake" companies all over the North were wearing his badge,—medals with the portrait of "the Rail-splitter" and mottoes expressing the hatred which had displaced the tolerance that, up to that period, had been the attitude of a large party at the North previous to 1861. **FREE SOIL, FREE SPEECH, FREE MEN** was a favorite phrase. Patriotic devices and mottoes adorned the medals of the second Lincoln campaign and those of his immediate successors. These and the more recent ones are too well known, however, to require any description.

In this somewhat superficial story of a class of pieces which have few if any parallels in the older nations, we have not attempted to give a descriptive account of their types and devices, but rather to show the motive which elicited them and the mode in which popular feeling expressed itself. To the older collectors who read it, the tale is a familiar one; but there are others who are not so well acquainted with the history of these pieces, and for their edification it has been compiled, in accordance with your request, by

AN OLD COLLECTOR.

Hartford, October, 1901.

MEDALS OF THE GRAND ARMY.

VII.

WE continue our descriptions of the Medals of the Grand Army with that struck on the occasion of the National Encampment at Indianapolis, in 1893.

The obverse has a view of the soldiers' monument at Indianapolis, with a distant view of the city in the background. There is no legend. On the reverse is the inscription in nine lines, the first and third curving to conform to the upper, and the last two to the lower rim of the medal: PRESENTED | TO | MEMBERS OF | 27TH | NATIONAL | ENCAMPMENT | BY THE | CITIZENS | EXECUTIVE BOARD (No punctuation.) The medal is elliptical. It was worn suspended by an edge ring to an ornate bar, on the centre of which, in a circle, is a clothed bust in profile to left of Oliver P. Morton, the famous War Governor of the State; on the left of this circle is the figure of a youth, seated and facing to the left, his back resting against the circle; on the right is a similar figure of a woman, seated, holding a child, in much the same position as the other. This is attached by a yellow ribbon on which is woven a cypher of G (in red) A (in white) and R (in blue), to a pin-bar of ornamental outlines, having the device of the State arms—a bison running to left, etc., as previously described—on a central tablet; SEPT. on the left and 1893 on the right, foliated ornaments above; the arms rest on a heraldic wreath, and beneath the latter is a ribbon scroll on which INDIANAPOLIS Bronze; length, of medal, 26; width, 19; length of lower bar, 28; of upper, 29 nearly.

The National Encampment for the following year was held in Pittsburgh; the medallic badge struck for this occasion requires a more detailed description than its predecessors, from its historic interest, due to the fact that it was made of the brass which once composed a cannon, cast in the Ames Foundry, at Springfield, Mass., in

1842, which was stored in 1861 in the Allegheny Arsenal at Pittsburgh, Pa., in readiness for use when called for. The piece was "a twelve-pound muzzle loader, 90 per cent. copper, 10 per cent. tin, and weighed nearly 1,800 pounds." At the outbreak of the Civil War an effort was made by the traitorous Secretary of War to destroy or disable this Arsenal, and render useless the pieces stored there; but his plans were defeated by loyal citizens. In 1893, by a unanimous vote of Congress, one of those identical pieces which had passed safely through the war was given to the Citizens' committee of Pittsburgh, for the purpose of melting it up into badges for the Grand Encampment of 1894, held there Sept. 10 in that year. We are indebted to the booklet for these particulars.

The medal summarizes some of the events of the period of the Civil War, in connection with other matters of local interest to the visitors. On the field, within a circle, is the legend THE SEAL OF THE CITY OF PITTSBURGH surrounding the municipal arms,—a fess masoned, between three roundels, two above and one below, each charged with an eagle displayed, if we read them correctly; they are very minute and the device is made out with some difficulty; no tinctures are indicated. Outside the enclosing circle is the legend 28TH NATIONAL ENCAMPMENT G. A. R. and below, separated from the larger portion of the legend, is the date, SEPT. 1894. At the top is a small national eagle with expanded wings, holding the arrows, etc.; floral ornaments suggesting palm leaves on either side of the field. On the reverse is a view of the old City Hall, beneath which are two circular-topped tablets (copies of the Memorial Tablets in the building). It was intended that these should reproduce the inscriptions on the originals, but it was impossible to crowd the whole into the space on the medal; the inscription on the field in four lines,—the first line across the field under the building, the words in the second and third separated by the tablets, and all but the last curving upward,—explain their significance; they read: HISTORICAL RECORD | OF OLD | CITY HALL | 1861-1865 On the left tablet 409745 | SOLDIERS | ENTER- TAINED | IN THIS | HALL | 79460 | SICK & | WOUNDED | PROVIDED | FOR AT THE | SOL- DIERS | HOME | TOTAL | 489205 Pierced at the top for a ring by which it was suspended with a yellow ribbon interwoven with the national flag, thirteen stars in the union, from an ornate bar. This bar has upon its centre the Grand Army device as already described, above which, in a semi-circle, is a battle scene; on the left side, mills in operation; on the right, troops marching; typical "of war, peace, and prosperity;" two small crossed swords surmounted by a cannon at the right, and two small rifles saltire-wise upon an anchor at the left. From this bar hangs a small pendant in the form of a key-stone, on which is a representation of the OLD BLOCK HOUSE (its title under the fort), of pre-revolutionary days,—one of Pittsburgh's earliest defences; on the reverse of this pendant MEMBER | 28TH NATL. | ENCAMPMENT | PRE-SENTED | BY | CITIZENS | EX. BOARD On the reverse of the bar, incused, is a small view of the cannon, mounted, with the name of the manufacturers of the medal below: HEEREN BROS. & CO. PGH.

The planchet of the medal is shield-form; length, 32; width, 29; length of bar, 34; height, 14; width of key-stone, 12; height, 12; the metal, as already stated is brass.

This interesting badge, well executed and struck in spite of its very comprehensive design, was placed in a box in the form of a cross-section of a steel rail, one of Pittsburgh's famous products, on the cover of which was etched designs emblematical

of Pittsburgh,—an oil and gas derrick, steel mill, etc., and lettered SOUVENIR 28TH NATL ENCAMPMENT. G. A. R. with the place PGH. PA. and date 1894 below. A little booklet which was cut in the form of the box accompanied the badge, and gave various facts and descriptive items; taken as a whole, this badge may be regarded as one of the most successful efforts, of a local and yet national character, which has been issued for any of the Grand Army gatherings.

In 1895 the National Encampment assembled in Louisville, Kentucky. The medal on that occasion was composed of an elliptical planchet of bronze inserted in a larger one of brass or gilt metal; the device on the latter is a field piece pointed to the right, with a trophy of flags, sabres, muskets, cannon-balls, a cartridge-box and a bugle, arranged to serve as a setting for the smaller bronze medal which seems to rest upon a drum at the base of the trophy, standing between the butts of the muskets on the left, and the bugle, etc., on the right, and represents a Union and Confederate soldier standing and clasping hands; the former has a knapsack on his back; the latter has his blanket rolled and crossing his body; in the distance are mountains. Legend, above, UNITED WE STAND and below, DIVIDED WE FALL which is the motto on the State arms of Kentucky. The reverse has upon the bronze inserted piece, DELEGATE | 29TH | NATIONAL | ENCAMPMENT in four lines, the first and last curved to the edge. Legend, on the brass medal, PRESENTED BY THE CITIZENS COMMITTEE and below, completing the circle, · LOUISVILLE ·; on the field 18 on the left, 95 on the right, with floral ornaments above and below. This was suspended by two little chains to a bar, decorated with illustrations of the well known products of the State, wheat, tobacco and a barrel (? of Bourbon whiskey); on the centre a shield with G A R in monogram, and a finely executed race-horse to right, in bronze, standing upon the top of the bar. The back of the bar has the name of the makers, HEEREN BROS. & CO. PITTS. PA. incused in very small letters, in two lines, X below. Whether the makers who struck the piece last described for Pittsburgh used the cannon metal for this one also, I am unable to say, but in color and appearance it closely resembles it. Size of large medal, 27; height of bronze insert, 16; width, 12; length of bar, 37; the race-horse stands about 18.

For the National Encampment of 1896, the badge was not so well designed as for previous years. It was composed of four pieces of metal, alternately finished in bronze and gilt. At the bottom was a five-pointed star, with trefoils on the points, resembling the regular badge of the Order, and having minute devices on the points similar to those previously described—an anchor, crossed rifles, sabres, cannon, and a bugle horn; on the centre, the clothed bust, in profile to left, of Alexander Ramsay, the War Governor of Minnesota,—the assembly being held in St. Paul, in that State. Reverse, an inscription in six lines, the first and last curving: PRESENTED | BY THE | CITIZENS | COMMITTEE | ST. PAUL | 1896. This star was attached by rings from the upper two points to a shield-shaped planchet, of gilt metal; on this was a shield, suggestive of the national flag, being composed of four red and three white enamel perpendicular stripes, each edged with a narrow stripe of gold, and a small canton of blue enamel in the dexter chief, but without stars; behind this was an anchor inclining, stock to left and flukes to right, and crossed rifles; on the top, an eagle displayed, resting on a cannon, and a pile of cannon balls; the hilts of two swords appear at the sides, and two national standards, the spear-heads of which touch the points of the eagle's wings, complete this medley, which has on its back the

name of the Pittsburgh makers, who struck two of the pieces already described ; from which we feel confident they executed a commission, but did not design the piece ; above their name and place is PAT. APPLD, but we cannot think they had any fear of infringement ; this is so much a matter of taste, however, that the badge may have had a more favorable reception than in our judgment it deserves. The next piece of the four was of bronze, an open ribbon scroll of two folds, between which a cypher of G A R ; on the upper fold, SAINT PAUL 1896 and on the lower, DELEGATE ; attached by rings above and below to the gilt metal portions of the badge ; the upper portion has the State arms on a circle,—a man ploughing in the foreground, a landscape and mounted Indians in the distance ; this rests upon two sheaves of wheat, having 30TH on the left and ENCP^T on the right ; a ribbon at the top, on which L'ETOILE DU NORD, and a small star on a circle above,—the motto and crest of the State. Length, 4 $\frac{1}{2}$ inches ; greatest width (on upper bar), 2 inches.

The 31st National Encampment was held at Buffalo. The Delegates' badge was much more attractive in appearance than the preceding, although medallic, rather than strictly a medal. The prominent feature was the central portion,—a circle of white enamel, edged with gilt, in the centre of which, in very high relief, was a bison's (buffalo) head, facing, in bronze ; to the right and left are two stands, on each side, of the national flag, in proper colors, but the union has only thirteen stars ; the ends of a baton or bar appear behind the lower part of the circle, from which a fringed sash falls on each side. Legend, above, 31ST NATIONAL ENCAMPMENT and below, BUFFALO, N. Y. 1897 in gold letters. On the reverse, incused, in small letters in three lines, the first curving, the maker's name, C. G. BRAMMAR | 10 MAIDEN LANE | N. Y. The rivet by which the bison's head is attached shows in the centre. The star of the Order, in gilt, hangs below, with the small emblems on the points as already described, but instead of the device of a soldier and sailor, in the central circle, there is a cypher of G A R in red, white and blue enamel. At the top is an ornate bar of red enamel with the word DELEGATE, the letters and the edge in gilt. Size of circle, 24 ; of star, point to point, 20 ; length over all, 3 $\frac{3}{4}$ inches. Worn with a navy blue ribbon.

The Encampment for 1898 was held in Cincinnati, O. ; and again we have a showy badge, of a composite character, and apparently cast. The lower portion is circular, and has as its edge a wreath of oak on the left and olive or laurel on the right, enclosing a miniature badge (the star with its ordinary group of soldier, sailor, etc.) attached to the ribbon of the Order in gilt (U. S. flag surmounted by crossed cannon and cannon balls, and an eagle displayed above) ; the letters in script, G A R in red, white and blue enamel, edged with gilt, superimposed on the field. Worn with a yellow ribbon attached to an ornate bar, having a view of the Probasco fountain on an ellipse in its centre, over which and on either side a blue enamel scroll, edged with gold, and lettered DELEGATE above, 32ND NATIONAL on the left, ENCAMPMENT on the right. From the lower portion of the bar hangs a small circular medal with the arms of the city of Cincinnati ; a sword to left, hilt upward, Mercury's caduceus to right, crossed in saltire beneath the scales of Justice ; motto above, JUNCTA JUVANT (United they aid each other) ; legend in gold letters on blue enamel, CINCINNATI QUEEN CITY OF THE WEST and ★ 1898 ★ at the bottom, completing the circle. Size of the large piece at the bottom, width, 28 ; height, 36 ; of small medal, 13 ; length of bar, 32 ; height, 20.

The badge for Delegates to the Encampment of 1899 was described in the fifth paper of this series.

In 1900 the gathering of the clans was held at Chicago, and the badge was again effulgent in colored enamel, brilliant as the western skies under which they assembled. It was composed of the Grand Army star, the edges burnished, the familiar group in the field, and the symbols on the points, representing the various branches of the service, as previously described. In the spaces between the upper points, G in red, A in white, and R in blue enamel. The star surmounts a circle of a dull orange enamel rimmed with gold, and having on its lower portion 34TH NATIONAL ENCAMPMENT in gilt letters; portions of two national flags fill the lower half of the circle and appear between the lower points of the star and outside the lower rim. On an ornate scroll attached by a ring to the upper point, DELEGATE. As a bar we have the upper portion of a draped and winged figure, representing the Republic; she wears a feathered coronet surmounted by a large eagle with expanded wings, and she is sounding a straight trumpet, which extends to the right, and is held in her left hand, while her right holds a sprig of olive. From the lower edge of the bar hangs a small circular medal bearing the device of the city of Chicago; it is suggestive of the national flag, and is represented as argent, four pales gules; a chief with thirteen stars, but no tinctures are here indicated; the crest is difficult to be read, but resembles an Indian stretched at length on a bear-skin, as much as anything else! In place of supporters, there is an Indian to right, in native costume, with bow and arrow, on the dexter side, and a ship sailing over the lake, on the sinister. Motto, on a ribbon below, URBS IN HORTO (a city in a garden). Legend, on a blue enamelled circle in gilt letters: CITY OF CHICAGO above, INCORPORATED 1837 below. The reverse of this is plain. On the reverse of the star is the maker's name in a small shield, incused. Metal, of some gilt composition. Size of star, 32; of medalet, 12; length of bar, 36; height, 21. The effect of this badge, worn with its orange ribbon, must be seen to be appreciated: it is difficult to see how a further departure from artistic effect and good taste can be accomplished, than is shown by some of these elaborate affairs, and this one especially.

That issued for the present year, 1901, when the Encampment was held at Cleveland, completes the series of the Department Medals. It is still gay and showy, but affords some faint hope of a return to the simplicity of the early badges and medals of the society. This badge is made on architectural lines: two Ionic pillars support a frieze, on which is CLEVELAND, and a pediment with the date, 1901; a soldier in uniform at the outer side of the left pillar, and a sailor grasping an anchor stock on the right; the Grand Army badge, eagle, flag, star, etc., as described, on the space between the pillars; the flag has four red and three white stripes, enamelled, and the union, twelve stars arranged in three rows. The background between the pillars shows some of the public buildings and a monument in Cleveland, and is finished in silver, while the medal, except the enamels, is gilt. The maker's name, SCHWAB | STAMP AND SEAL CO | MILWAUKEE enclosed in an ellipse, is incused in small letters on the back. Suspended by a yellow ribbon from a bar, having a semi-circular top, of blue enamel, edged with gold, and lettered ★ DELEGATE ★ Beneath this line is a white ribbon lettered 35TH NATIONAL on the left, ENCAMPMENT on the right, with G A R in red, white and blue, over ★ SEPT 9-14 ★ [the year is shown elsewhere] on a buff enamel stripe below; all the letters are in gold. Pendant is a small medalet

with the arms of the State of Ohio—a sheaf of arrows, stacked, on the dexter side, a garb (or sheaf of wheat) on the sinister; river, landscape and rising sun in the background and distance; this is surrounded by a narrow line of gold, outside of which the field has white enamel. Total length of badge, $4\frac{1}{4}$ inches; width of bar, 2 inches.

The tendency to the use of castings, decorated with enamel of brilliant hues in these later badges, instead of simple medals, is to be deplored. A true medal would have afforded ample field for suggestions of local and patriotic interest, but the gaudy and intense character of these will excite the wonder of some later period. It has seemed necessary to wander, in our account of this department of Grand Army pieces, to a long distance from strictly medallic art, for otherwise the list would have been imperfect. All of this class are difficult to be obtained, and it is doubtful if they have yet appeared in any auction sale of coins; yet the time will perhaps come when these mementoes of the Civil War and those who participated therein, in the Union Army, will be as eagerly sought as the soldiers' medals of Great Britain. For this and other reasons, I have thought they might be worth a description in the *Journal*.

C. P. N.

SOUTH AFRICAN WAR MEDAL.

THE announcement that the British South African War Medal was to be in the form of a five-pointed star, corresponding in size with the Khedival Star of 1882, and having a golden centre, upon which is engraven the head of the Sovereign, surrounded by a ring of bronze, the points of the star being silver, which appeared a short time ago, was erroneous. If such a design was ever in contemplation it was speedily abandoned by the military authorities, when it was learned how keenly the soldiers were disappointed at the prospect of the medal being in the form of a star. On the contrary, it is of the ordinary character, consisting entirely of silver. The drawings were made by Mr. de Saulles, of the Royal Mint.

The ribbon which has been chosen is one inch and a quarter broad, and divided into five horizontal stripes. The broadest stripe in the centre is not khaki color, as has been stated, but a rich bright orange, having on either side a narrow stripe of navy blue, edging with a wider stripe of red.

Notwithstanding the restrictions placed on the sale of British War Medals by the Government, it is probable that examples of this, the latest of the series, will ere long be found in the cabinets of American collectors, many of whom have very complete sets.

MINT NOTES.

NOTHING has been definitely settled at the Mint, as yet, as to any special United States Dollar for the Philippines, although Secretary Gage early in the second session of the last Congress recommended the issue of a special United States Dollar—in value and type—for the Philippines, to be issued and redeemed at fifty cents each by the Government; these, it was proposed, were to weigh a trifle less than the standard, but it seems that this disarrangement of the standard weight very properly did not prevail. No instructions have been received to prepare dies to make a Three Cent piece "with a hole in it," as some newspapers have announced

C.

THE EVOLUTION OF THE BOSTON WASHINGTON MEDAL.

MR. HOWARD PAYSON ARNOLD has privately printed an admirable monograph on the so-called Boston Medal, presented by Congress to Washington; but whether it was *actually* so presented, Mr. Arnold shows is extremely doubtful. That such a medal was in his possession is undeniable, but there seems to be nothing to show that it reached him by any official action. By the kindness of Mr. Arnold we are enabled to give some extracts from his exhaustive and critical monograph. Extracts from the first portion of the paper are given below, and the conclusion will follow in our next issue. We are obliged for lack of room to omit some of his criticisms on Col. Humphrey, and his connection with the preparation of the dies, which evidently might have been entrusted to a much more competent hand.—EDS.

THE Continental Congress, by vote passed on the 25th of March, 1776, decreed a gold medal to General Washington to commemorate his "wise and spirited conduct in the siege and acquisition of Boston."

For various reasons, not the least of which was the lack of money, nothing was done for several years towards carrying this vote into execution, and the matter seemed to have been forgotten, except by Washington, who, though he said nothing, in his heart felt much mortified by the neglect. As he wrote to Col. Humphreys, his friend and aide-de-camp:

"*My Dear Humphreys,—I thank you for your attention to the medal which was voted for me by Congress. I expected it was to have remained on the journals of that honorable Body as a dead letter, and never having hinted,—so I never intended to hint, my knowledge of such a vote, or my apprehension of the effect of it, to any one in power or in office.*"

G. WASHINGTON.

"*Mount Vernon, 1st September, 1785.*"¹

This is the only reference to the medal to be found in any of Washington's writings, and it is interesting as a proof that at that date he had not forgotten it and that he did attach a certain importance to the honor it implied, however little he seemed to regard it subsequently.

In the course of nearly ten years after the vote had been passed, a conviction gradually arose of the scanty and tardy justice that had been done to Washington and to several of his companions in arms, and Robert Morris, the "Superintendent of Finance" from 1781 to 1784, was requested to see that this reward for honorable service was procured for Washington, as well as several others that had been similarly granted by Congress. This charge, which was to be executed in Paris, was entrusted by Morris to Col. David Humphreys, above mentioned, who had just been appointed by Congress secretary of the "Commissioners for negotiating treaties of Commerce with foreign Powers." These Commissioners were Franklin, Adams (both of whom had already been some years abroad) and Jefferson, who was soon to join them. Humphreys sailed from New York on the 15th of July, 1784, and reached Paris in the ensuing September. He seems to have had no special instructions concerning the memorials from Morris, certainly not in writing, and the whole matter was left pretty much to his own discretion. In fact he acted throughout as if he were accountable to no one, and did not send a report even to his superior. . . . He had no particular insight or acumen; no natural taste; no knowledge of art or of any of its

¹ Washington MSS. Department of State.

processes, mechanical or other; no faculty, in short, that would help him towards rendering an intelligent and authoritative opinion upon a single feature of a medal or of any other work of art. Those facts were very soon apparent to the members of the Academy, and if it had not been for the powerful influence of Lafayette, to whom Washington had given Humphreys a letter of introduction, the latter would have found his progress much slower than it was, and his scheme would have received a scanty welcome from a body who cared little or nothing for its object. It was to Lafayette that he chiefly owed such consideration as was paid him, and his aid was really essential in preparing the petition to the Academy and other papers.

After the arrival of Humphreys in Paris one would suppose that in the course of a few weeks, at least, he would begin his work in behalf of the various memorials and especially of the Boston medal. For this purpose he would naturally first of all invoke the kind offices of Franklin and Adams. The former was a "Boston boy," who had always displayed a peculiar attachment to his native city and had eagerly favored any plan for her celebrity and honor. Adams, too, was hardly less than a "Boston boy," and had been prominently identified with her patriotic deeds and her historic fame. He also had a personal interest in the medal, for it was voted by Congress after an eloquent speech by him announcing the fall of Boston, followed by his motion that such a memorial ought to be presented to its conqueror. Moreover, both of these fellow-citizens of Humphreys were well known in Paris by all classes, including the most learned, illustrious and influential. They were familiar with the language and could have lent most powerful aid to any cause that they might favor. This was especially true of Franklin, whose scientific distinction was no less than his diplomatic and political, and whose position as member of the Academy of Sciences, gave him far more prestige than to Adams. Yet it is a fact that neither of these representatives of Boston had anything to do with the evolution of the medal, from the first steps to the last. This was the more conspicuous in the case of Franklin, whose conduct must have been peculiarly demoralizing among his friends and admirers in the Academy of Inscriptions and Belles Lettres. Of course, they could not have been expected to display much enthusiasm in favor of a project which was entirely ignored by a savant of such fame and who was born in the very same town most concerned in the honor sought.¹

For reasons not very obvious, Humphreys made but slow progress in his work on the Congressional memorials and it was more than six months after he reached Paris before any fruit of his exertion was visible. As to this part of his mission only two sources of evidence apparently now exist: one is in the Journal of the Academy of Inscriptions and Belles Lettres, and the other in a letter from Humphreys to Washington, now on file in the Department of State, Vol. 67, page 295, "Letters to Washington."²

The Academy Journals are scanty, superficial and every way unsatisfactory. They offer but little aid to one looking for the inception of the Boston medal, but they must be used for lack of anything better, and as they are the principal means now

¹ Franklin was much interested in medals generally, as every reader of his life is aware, and was an authority on the subject. The famous medal he had designed after the surrender of Cornwallis and had presented to the King will recur to everyone. At this very time, May 10, 1785, he wrote about others to John Jay, Secretary for Foreign Affairs, but not a word concern-

ing the Boston memorial. It was Franklin who designed the seal with the motto "Salus in Simplici" (Safety in Simplicity), which was engraved for him by Dupré in the spring of 1783.

² Both of these are copied in extenso in Mr. Arnold's brochure. — Eds.

available. We learn from the description of the Séance of April 22d, 1785, that the whole subject was "bien discuté," but there is very little proof of this assertion, so little, in truth, as to make it very clear that nothing will ever be known as to the particular share of any one in this discussion, or as to the reasons, if reasons there were, that led to the choice of the commonplace design and legend that now appear on the Washington medal. One thing is evident—the matter did not greatly interest the Academy of Inscriptions and Belles Lettres, though this might have been foreseen, as its members would naturally be less attracted by military affairs, than by those connected with literature and science. Moreover, it was all a novelty to them and quite outside any former experience. They had not been in the habit of providing devices and legends for foreign nations. Hence at the four meetings where the project was presented it received but slight attention, and the members were only too glad, after some superficial discussion, to revive an old and abandoned custom and refer the whole to a committee of four.

From the testimony of the Academy records Washington seems to have been but a vague personality at best, "une quantité négligeable." The members did not even give him the title of General and apparently no more importance (if as much) was attached to him than to "les officiers Généraux, le Général Gates et le Général Green," as these were invariably termed. They did not even know how to spell the name of the hero whom they had been asked to honor, at least so far as can be inferred from their Journals. At their hands he fared indifferently as "M. Wastington," "M. Wasington" and "Georgio Wasinghon." They did not happen to hit it right in a single instance. For these blunders there was not the least excuse, as Col. Humphreys had given them Washington's name in his letter. It all really arose from their utter indifference. Luckily at the last moment a "Deus ex machina" appeared and relieved the situation, so that "Wasinghon" was not engraved on the medal.

On the whole we must admit that the combined wisdom and intelligence of these luminaries failed to produce any notable result, except a display of bad Latin. The prosy array of monotonous facts which they elaborated for an inscription suggest nothing but perfunctory incompetence and lack of taste, while as to the design, it was hardly necessary to apply to the élite of France for a device that could have been produced by any artist of average talent.

Letters to Washington, Vol. 67, pp. 295–6. Dep. of State.

PARIS, May, 1785.

My dear General:—

. . . . Upon leaving America Mr. Morris invested me with the power of procuring the several honorary presents which had been voted by Congress to different officers in their service during the late War—The Royal Academy of Inscriptions and Belles Lettres, to whom I addressed a letter on the subject, have furnished me with the following device and inscription for the Gold Medal which is to be executed for your excellency—

On one side the head of the General. Legend :

Georgio Washington supremo Duci Exercituum adsertori Libertatis Comitia Americana.
On the reverse : Taken [*sic*] possession of Boston. The American Army advances in good order towards the town which is seen at a distance, while the British army flies with precipitation towards the shore to embark on board the vessels with which the harbor is covered. In

the front of the American Army appears the General on horse-back in a group of Officers, whom he seems to make observe the flight of the enemy.

Legend : Hostibus primo fugatis.

Exergue : — Bostonium, recuperatum die XVII Martii, MDCCLXXVI.

I think it has the character of simplicity and dignity which is to be aimed at in a memorial of this kind, which is designed to transmit the remembrance of a great event to posterity. You really do not know how much your name is venerated on this side of the Atlantic. . . .

With my most respectful and affectionate regards to Mrs. Washington and complts. to all the family,

I have the honor to be,

My Dr. General,

Your sincere friend & h^{ble} serv^t,

D. HUMPHREYS.

General Washington.

From the contents of Col. Humphreys' letter to Washington, we learn that within a short time after its final vote had been passed, the Academy of Inscriptions and Belles Lettres had sent him a sketch of the medal for Washington taken from the description of its proposed design on their records, the details of which, as set forth by Humphreys, agree entirely with the original text now existing. This sketch must have been much larger, as it inevitably would be, than could have been portrayed on any medal. It is also indicated by Humphreys' comments, such as "the American army advances in good order towards the town," "the British army flies with precipitation," and others quite as specific, though some allowance should be made for the expansion of a sanguine and vivid imagination. This sketch was doubtless intended not only for Humphreys, but for the use of the future engraver. As to its author, nothing will ever be known, since the Journals make no sign and the Academy never had any official draughtsman or painter whose duty it would be to prepare such a sketch. He was presumably employed merely for the occasion. Whoever he may have been, it was certainly not Duvivier, who ultimately engraved the medal, but who had nothing to do with it till some time later, when he abbreviated and condensed the sketch into the necessary space, and by means of his keen eye and skillful hand gave it such artistic value as it now possesses, the result being simply the clever adaptation, largely mechanical, of another's work. The bust is a masterpiece and was admirably and faithfully reduced from that by Houdon.¹ From all these facts we are driven to the conclusion that the medal has a four-fold parentage, and that it was finally evolved by the united efforts of the committee of four and the unknown author of the sketch, together with Houdon and Duvivier. These were all more or less responsible. This intermixture may partly account for the fact that it is one of the least esteemed of Duvivier's works.

It was fortunate that the author of the sketch knew how to spell Washington's name, and was sufficiently enlightened and considerate to alter its form from the various twists bestowed upon it by the Academicians.

(To be concluded.)

¹ It is worthy of note that the bust on the Washington medal does not represent him as he appeared at the time of the capture of Boston, but nine years later, when the work of Houdon was done. His features and expression had undergone a considerable change during that period. This is plain to anyone who compares the Houdon bust with the miniature likeness taken in 1777 by C. W. Peele, and now in the Hunting-

ton Collection, Metropolitan Museum of Art, New York, or with the full-length portrait in oil painted in 1779 by the same artist at the request of the Supreme Executive Council of Pennsylvania and now belonging to Mr. Thomas McKean. This was considered by Dr. Craik "a most faithful likeness of him as he appeared in the prime of his life."

MEDAL OF THE YALE BI-CENTENNIAL, OCT. 21-23, 1901.

BY EDMUND JAMES CLEVELAND.

THE two hundredth anniversary of the foundation of Yale University, which has just been celebrated by her alumni with a fullness of ceremonial and a display of enthusiasm and loyalty to their Alma Mater, was not surpassed, if indeed it was equalled, by the quarter millennial festivities of Harvard, her elder sister, a few years ago. It is gratifying to find among the monuments of this interesting event a commemorative medal which was worthy of the occasion. Harvard and Princeton had set excellent examples in providing medals for their commemorations—which have been described in the *Journal*—and that of Yale we give below:

Obverse. A spirited design expressive of the motto of Yale University, LUX ET VERITAS [Light and Truth]. Above, the clouds. Truth guides the chariot of Apollo, bearing in her hand wreaths of fame won in the cause of Truth.

Reverse. Between two flaming antique torches, in five horizontal lines, is the inscription: UNIVERSITAS YALENSIS | A. D. MDCCCI | CONCELEBRAT | COLLEGIUM YALENSE | A. D. MDCCI. CONDITUM. [Yale University, in 1901, celebrates the founding of Yale College in 1701.]

Bronze and silver. Size 43 : 69 mm. ($\frac{3}{16}$ inch thick). For presentation to distinguished guests. A limited number in both metals were offered for sale. Prices: bronze, \$5 ; silver, \$10.

The design and models were prepared by Mr. Bela Lyon Pratt, a graduate of the Yale School of Fine Arts. The medal is of a fine tone and excellent workmanship. The type is classical, simple and dignified,—worthy of an University which includes among its departments a School of Fine Arts. The dies were prepared by the well-known medallists, the Messrs. Tiffany & Co., of New York, whose productions rank high in the science of numismatics.

NOTES AND QUERIES.

SWISS COIN EXHUMED IN WISCONSIN.

IN regard to the Swiss coin, exhumed near Neenah, Wis., concerning which there was a query in the last *Journal*, (see page 30), I have in my collection three sizes of a similar piece, dollar, half and quarter size, struck 1796, '95, and '96. Possibly this will help Mr. Shiells.

Springfield, Mass.

C. P. NICHOLS.

CONTRIBUTIONS TO ROMAN COLONIAL HISTORY.

THE American school at Corinth is doing excellent work, and anything connected with that ancient city is of special interest. A study of a large number of coins attributed to that city has enabled Mr. Earle Fox to "sift out" twenty-three authentic series which bear the names of *duoviri*. The colony was established by Julius Caesar, and the colonial officials, *duoviri*, enjoyed the privilege of coining money until the death of Galba, A. D. 69. After that period no names of magistrates appear on Corinthian coins.

WASHINGTON-INDIAN MEDAL.

Editors of the Journal:—

I HAVE recently come into possession of a Washington-Indian Medal, ploughed up from a grave in Wisconsin, on the site of a battle, during the Black Hawk War. The medal is silver, and has the same reverse as the John Jacob Astor Medal, sold and described in the Betts Sale, No. 293—double pipes and tomahawks, PEACE AND FRIENDSHIP, and I presume the medal was made by the same artist, as the head of Washington is strong, but a rather unusual likeness. Can you give any information regarding this medal, or its rarity? I also have one of the pewter Washington Medals, dated 1789, PEACE AND FRIENDSHIP, obtained from an Indian, but I am unable to learn its origin.

WALTER C. WYMAN.

CHICAGO, Sept. 4, 1901.

CORONATION MEDALS.

AMONG recent English notes we find the following reference to the official medal to be struck for the approaching Coronation of King Edward. It seems singular that no British medalist was found acceptable for a work of so marked a national character.—EDS.

KING EDWARD VII has approved the design of Herr Fuchs for the Coronation Medals to be used next year. On the obverse is a crown and a profile of King Edward and Queen Alexandra, jugata, surrounded by an inscription of their titles. On the reverse is an elaborate design of Britannia seated on a shield on which are emblazoned the Royal arms and the date 1902. To the right of the figure of Britannia there will be a view of Westminster Abbey. The whole of the reverse is surmounted by a crown, from which springs rays of sunshine of the conventional pattern.

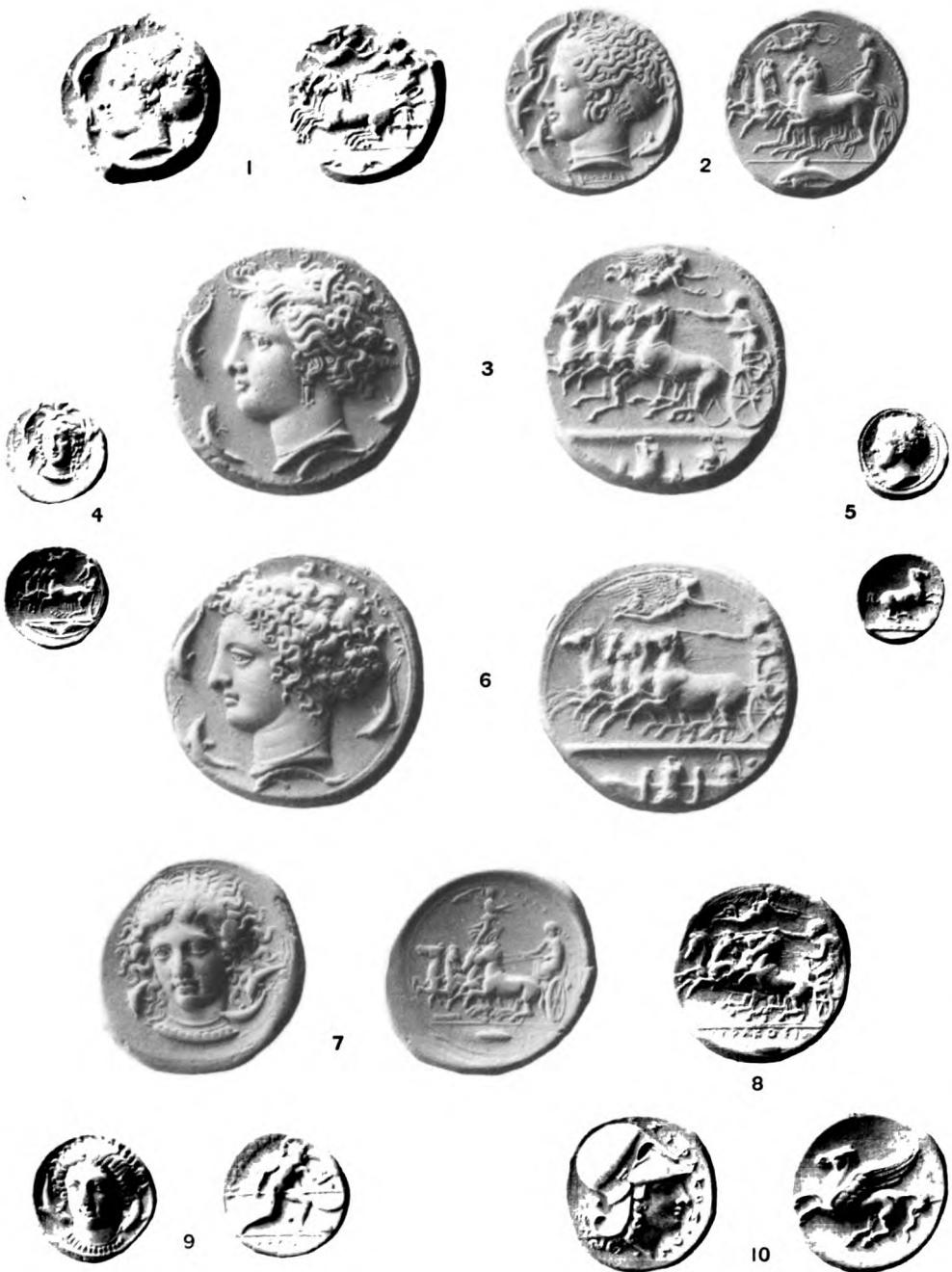
Mr. Fuchs is the artist who took a cast of the late Queen Victoria's features after death.

EDITORIAL.

INSTRUCTION IN MEDALLIC ART.

UNDER the united direction of the Academy of Design and the American Numismatic and Archaeological Society, the coin and medal designing and die-cutting class was opened for men and women October 7, 1901, and is to be continued daily, 1 to 4 P. M., until May 10, 1902. The purpose of the managers is to develop skill in the designing as well as in the technique of medallic and coin dies, and to this end the fee for instruction is nominal,—only \$1.00 per month. The class meets in the rooms of the National Academy, Amsterdam avenue and 109th street, New York.

Mr. Victor D. Brenner, a pupil of Roty of Paris, and the designer of several excellent medals, is the instructor. The Woodbury Langdon prize of \$100 will be awarded next spring. This is the class established by the Numismatic and Archaeological Society through the efforts of its president, Mr. Andrew C. Zabriskie. The schools of the Academy include a composition class taught by Mr. Maynard, antique class taught by Messrs. F. C. Jones and E. A. Ward, and an etching class under Mr. J. D. Smillie, while there are lectures on perspective by the president of the Academy, Mr. Dielman, and on anatomy by Mr. Hartley, the sculptor. Arrangements have been made by which students can enter two or more of the special classes. Admission to the school is obtained through the examinations held the first week in October and February of each year. Applicants for these examinations must register at the office of the Academy during the last week of September or January.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

AMER JOUR. NUMISMATICS.

PLATE VII.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

VOL. XXXVI.

BOSTON, JANUARY, 1902.

No. 3.

ANCIENT GREEK COINS.

VII. SYRACUSE, 3.

BY FRANK SHERMAN BENSON.



T is the misfortune of a series of articles dedicated to any special subject that all matters of general interest, even if kindred and explanatory, must be presented in as abbreviated a form as possible. Thus, coins being now under discussion, we cannot indulge in detailed historical sketches, and, much to our regret, the life and adventures of "one of the most extraordinary men of any age" must here be condensed into a few lines.

Dionysios the scribe,—of low origin as his calling then implied,—by the exercise of unequalled talents, by an unswerving strength of character, and by a complete indifference to the laws of gods and men, rose to be the undisputed and arbitrary despot of Syracuse, whose dominion, continually enlarged by his military genius and skillful diplomacy, embraced at the end of twenty-five years (about 379 B. C.) all Sicily—except the extreme western corner, Carthaginian as always—the greater part of Magna Graecia, Korkyra, and even the western half of Epeiros; a more widely extended sovereignty than had ever before been known in the entire Hellenic world. All this at the cost of constant warfare in Sicily, Italy and Hellas, by the exercise of ceaseless activity, deceit, fraud, violence and cruelty, when each in turn suited his purpose; of mild persuasion when a heaven-born oratory sufficed for swaying to his will the fickle Syracusan people; and of stern, relentless slaughter

when mercenary troops were let loose to "chastise with scorpions" his rebellious subjects.

The bulwark of Hellenism against barbarian encroachment, he withstood four Carthaginian expeditions, which capturing and devoting to fire and sword one by one the other great Sikeliot cities, next swept overwhelmingly down upon Syracuse, only to waste away before the defences which Dionysios' valor, foresight, and untiring energy interposed: while after every fresh success, the victorious commander would lead forth his Syracusans far into the Carthaginian end of the island, destroying their cities and allies, until again forced to fall back before another Punic invasion.

His military talents were indeed far in advance of his age, for not only did he fortify Syracuse so as to set at nought the barbarians, but he was also the first to build ships of greater size than triremes; he invented long-range catapults, and his soldiers were carefully drilled in the most difficult evolutions.

Ambitious, like all true Greeks, of distinction in the great sacred contests of Hellas, he sent gorgeously equipped "theories" to Olympia; but so hated was the name of Dionysios, and so bitter was the indignation roused by his unblushing contempt for all freedom and virtue, that furious mobs tore down his tents, ill-treated his servants, and prevented his chariots from competing. Nor did better fortune attend the poetical efforts on which this fierce tyrant prided himself; for when after many attempts one of his tragedies was at last awarded the coveted prize at Athens, the unexpected success was celebrated by so unrestrained a debauch of triumph as to result in his death. This was in 367 B. C. after a reign of nearly forty years.

It might be expected that the coinage of so mighty a sovereign would have been commensurate in dignity and copiousness with his power and widespread dominion; but Mr. Evans has shown why the reverse was the case: and that while the dekadrachms continued to appear during the greater part of his reign, the tetradrachm issues hitherto so copious seem to have ceased about the end of the fifth century.

The continual wars of Dionysios, entailing vast expense in mercenaries and native troops, his great schemes of public building, of fortification and of naval increase, together with the ruin and desolation of all other Sicilian cities of the first rank, now subject to Syracuse, kept the tyrant in constant financial straits, so that it is not, after all, surprising to find that his principal issues consisted of coins either debased, or so countermarked as legally to pass for twice their actual value. Such unworthy pieces together with the old tetradrachms, the Punic camp-coins and the imported "pegasi" of the mother-city Corinth, which were always in circulation throughout the western colonies, seem to have composed the medium of exchange during the reign of Dionysios.

I have however attributed to this period the following group of coins, which although first issued doubtless about 409 B. C., must have continued to appear during the early part of the succeeding century, and perhaps even saw the downfall of Dionysios' power.

DIONYSIOS.

97. Dekadrachm, wt. 669 grs. B. C. 405-367. (Pl. VII : 6.) Obv. ΞΥΠΑΚΟΞΙΩΝ Head of Arethousa to left, wearing plain earring, necklace of pearls, and hair confined in beaded net and band, on which, K; around, four dolphins; on that beneath neck, engraver's signature ΚΙΜΩΝ. Rev. Quadriga to left, horses in high action, charioteer crowned by flying Nike; in exergue, panoply consisting of helmet, cuirass, shield and greaves; on exergual line, engraver's signature ΚΙΜΩΝ.

(From the Bunbury sale.)

Aetna matures e'en now the golden purple wine,
Of which, in days long gone, Theocritus drank deep;
Yet vainly would the poet now his vigil keep
For those of whom his verses sang the grace divine.
Fair Arethousa, by quick turns an honored bride
Or slave despised and spurned, losing her clear-cut face,
Finds mingled in her veins, of Greek blood scarce a trace,
But Saracenic fire, with lordly Angevin pride.
Time ruins all. O'er shattered tower and shrine we muse.
Bright Akragas lies shadow-like, while Syracuse
Sleeps 'neath the azure shroud of her indulgent sky.
Alone the metal, which love's skill could glorify,
Has kept, in full perfection on a coin displayed,
The deathless beauty of a pure Sicilian maid.

Although my translation of de Heredia's sonnet "Sur une Médaille 'Antique" has already appeared in the *Journal*, I venture to repeat it here, since clearly the author's inspiration can have been found only in some charming, refined, delicately modelled head such as this, whose haughty queenly profile must indeed reproduce for us the features of a daughter of the highest and purest Syracusan aristocracy. A hundred years before this, in the days of the ruling Gamoroi, her ancestors doubtless governed the city with iron hand; and were perhaps even then, in 500 B. C., proud and strong in their claim of direct descent from the original settlers of Ortygia, two and a half centuries earlier.

Kimon, a contemporary of Euainetos (although probably younger) and as a designer and engraver of coin-dies second only to the master, in these four finest examples of his handiwork (Nos. 6-9) shows a decided preference for the lady of the fountain; and certainly his conception of Arethousa, whether in profile or with full face, is of unsurpassed beauty, delicacy and strength. The presence of ΑΘΑ on the earliest medallion reverses has led Mr. Evans to consider these coins as designed for the same purpose as that of Euainetos' first dekadrachms; namely, for presentation as prizes in the

Assinarian games, inaugurated in 412 B. C. The present specimen, however, is distinctly in the latest of Kimon's three styles, and we may assume that its special issue commenced about the year of Dionysios' usurpation, 405 B. C., and continued, together with our three other examples of this artist's skill, throughout the reign of that tyrant.

Being intended then for the same purpose, these two types of dekadrachm naturally had many points of similarity, Kimon being undoubtedly indebted to Euainetos for his scheme of composition. At the same time his powerful inventive genius, second only to that of his great rival, is displayed in the peculiar charm and distinctive personality of this Arethousa, a composition presenting indeed the ideal embodiment of our tutelary goddess of the sacred fount.

Like Euainetos, Kimon did not confine his practice of the graver's art to the coinage of Syracuse, although as was also the case with his great rival, the task of tracing his artistic journeyings seems well-nigh an impossible one. Mr. Evans would not only recognize evidences of his peculiar and unsurpassed technique in several Sicilian cities, but would also transport him across the straits, finding him employed in Neapolis and kindred centres of Magna Graecian coin-art. Be this as it may, certainly his highest manifestations of artistic beauty are reserved for these Syracusan issues which now attain a glorious perfection.

DIONYSIOS.

98. Tetradrachm, wt. 258 grs. B. C. 405-367. (Pl. VII: 7.) Obv. Head of Arethousa, three-quarter-face to left, wearing plain earring, necklace of pearls, and hair in loose tresses; on ampyx, engraver's signature KIMΩN; around, three dolphins swimming among the locks of hair: plain border, above which, APEΘΟΞΑ. Rev. ΞΥΠΑΚΟΣΙΩΝ Quadriga to left, horses galloping; charioteer crowned by Nike, who advances on heads of horses; beneath their feet, prostrate meta; in exergue, ear of barley: plain border.

(From the Montagu sale.)

99. Tetradrachm, wt. 265 grs. B. C. 405-367. (Pl. VII: 8.) Rev. ΞΥΠΑΚΟΣΙΩΝ in exergue. Quadriga to left, horses in high action; charioteer crowned by flying Nike; on double exergual line, engraver's signature KIMΩN.

Kimon's dekadrachm obverse gave us the perfect head of Arethousa in profile, and now the same hand has traced for our delight an equally ideal representation of this goddess, almost in full face. We have not before (except on the hemidrachm No. 95) met with this pose, for the rarity of which on coins two reasons may be given. First, the difficulty of its design as compared with a profile,—a technical peculiarity which would discourage from such an attempt all but the most skillful engravers; and second, the recog-

nized fact that a side face was more suitable, or practical as one may say, the head-dress or locks of hair owing to their higher relief protecting from injury the delicate features—thus happily preserved in all their sharpness save under intentional ill-treatment;—while in the case of a facing head these conditions would be reversed, the nose, eyebrows and chin receiving the full and disfiguring effects of such careless usage as is incident to ordinary circulation.

This tetradrachm is rightly considered Kimon's masterpiece, since in his medallion as just seen he was forced to follow to a certain degree the lead of Euainetos, and to adhere closely to Syracusan traditions. But this facing head, while recalling, it seems to Mr. Evans, the features of the profile rendering, shows a freedom and an originality of design in which Kimon's now assured position enabled him to indulge. "These coins represent the supreme development of Kimon's style, and the individuality of features and expression clearly indicate that they are both of them taken from the same living model, whose beautiful but distinctly haughty face haunts all Kimon's later presentations of the tutelary Nymph."

Like the Euainetos head of Persephone, though to a far less extent, for the technical reasons above given, Kimon's facing Arethousa exerted a widespread influence over contemporary engravers. Certain coinages of Sicily and Thessaly evidently owe their inspiration to this head, while two successive satraps of Kilikia about 380 B. C., utterly regardless of local harmony, transported to the extreme east of the Mediterranean the gracious fountain-nymph of Syracuse, who now however amid the uncongenial surroundings of Tarsos has lost all that soft, gentle radiance, which is one of her distinguishing charms in Ortygia.

There is but one fresh feature on these two quadriga schemes. On the first reverse we see a prostrate meta (turning-point or goal), which like the detached chariot-wheel of No. 89 is doubtless a reminiscence of the possible accidents to which contestants were exposed, in those fierce, passionate, crowded races, wherein each charioteer, unhampered by the restrictions of modern racing, strove to upset his rivals as one of the easiest means of securing victory.

DIONYSIOS.

100. Drachm, wt. 67 grs. B. C. 405–367. (Pl. VII: 9.) Obv. Head of Arethousa, three-quarter-face to left, wearing earring, necklace of pearls, and hair in loose tresses; around, two dolphins: dotted border. Rev. ΣΥΡΑΚΟΣΙΩΝ Leukaspis naked, but wearing crested Athenian helmet and armed with spear and shield, advancing to right in fighting attitude; on ground, Phrygian helmet; in exergue ΛΕΥΚΑΣΠΙΣ.
(From the Hoffman sale, 1898.)

In this extremely rare, if not unique piece, Kimon presents the same head as on his tetradrachms; but for the reverse he has chosen an unusual but pecu-

liarly Syracusan type, the hero Leukaspis. The legend ran that when Herakles in the fulfillment of his tenth labor — to fetch the oxen of Geryones from the isles of the farthest west to King Eurystheus at Mykenai — had come to South Italy, one of the unruly herd escaping, swam the straits and fled across Sicily. In his pursuit the demi-god was opposed, at or near the site of Syracuse, by large armies of the native Sikans, whom as always in his heroic wanderings he speedily vanquished and destroyed. The leader of these conquered hosts was Leukaspis, who as a national hero was apparently dignified by some form of worship at Syracuse; in symbolism, doubtless, of a mortal resistance on the part of its citizens against any attempt of foreigners—Greek or barbarian—to encroach upon the civic independence. The prostrate Phrygian head-piece may be considered emblematic of such foreign interference and its destined fate.

After the reign of Dionysios we no longer find on coins the signatures of their engravers, and must feel regret at this cessation of an interesting custom which had prevailed to a certain extent for half a century in Sicily, where alone it was at all general. This continued omission while implying a decrease in skill on the part of the artist, as well as a consequent loss of pride and self-confidence, would show also that die-sinking no longer occupied the dignified position accorded it in the days when all that was capable of artistic treatment was considered of the highest value to the state.

The death of Dionysios (B. C. 367) placed in supreme and unrestrained command of this vast dominion his eldest son, of the same name, but distinguished as Dionysios the younger, a weak, vicious youth, whom the father's jealousy had kept in strict retirement—a manual trade being his principal occupation—and in careful exclusion from all problems of government.

It is then hardly a matter of surprise to find that the new tyrant's reign, lasting intermittently for twenty-four years, presents, in incongruous succession, mild and gentle measures patterned after his teacher Plato's doctrines, vicious and debauched practices, all the more unbridled for this temporary restraint of his passions, and cruel and despotic excesses rivalling his father's worst enormities.

Intermingled with this extravagant career appears the life of Dion, the first "deliverer," a sad, visionary mystic, brave and skillful in battle, but unfortunate as a ruler, and whose noble aims in early manhood were overwhelmed and blotted out in a savage despotism engendered by the continuous trials and disappointments of his later years. This period, however, need not further occupy our attention, as it furnished probably no fresh coin-issues.

In 344 B. C. when it seemed that this hopeless condition of constant turmoil and savage oppression had reduced well-nigh all Sicily to a desert,

when grass grew in the streets of Syracuse, and wild beasts roamed under her walls, there came, again from Corinth, a fresh deliverer, the ideal patriot, one worthy of the name in every act, public and private, from his youth of unselfish devotion in the cause of liberty to an old age of tranquil wisdom and universal respect.

Destroyer of tyrants, conqueror of the Carthaginians, demolisher of frowning citadels, framer of beneficent laws, the hope of all helpless victims of oppression, brave, gentle, noble-hearted, stainless, now a general commanding victorious armies, and yet under changed conditions insistent on retiring into private life while still the idol of soldiery and people, now a statesman governing with military severity when of such there was need, and with equal mildness when the rule of iron could be laid aside, Timoleon was indeed the true liberator of all that Sicily which he saw arise from its ashes of desolation to enter upon a new era of peace and prosperity, destined to continue almost unbroken for a quarter of a century.

DEMOCRACY.

101. Stater, wt. 132 grs. B. C. 344-317. (Pl. VII: 10.) Obv. ΣΥΡΑΚΟΣΙΩΝ Head of Pallas Athene to right, wearing plain Corinthian helmet. Rev. Pegasos flying to left.

Of this stater there are several varieties, which while differing but slightly in detail, yet clearly belong to distinct periods, the determination of whose exact dates is still an open question. Certain authorities, among them Mr. Evans, would connect this issue with the successful expedition of Dion in 357 B. C., when there was a temporary revival of free institutions. Dr. Head, however, with others, considers that it was the complete rehabilitation of Syracuse under Timoleon, together with the permanent renewal of civic and commercial well-being, which would properly be celebrated by a fresh issue of coins; and that the lively gratitude of the Syracusans for the Corinthian leaders and Corinthian support found a natural expression in this closest possible approximation to types of the mother-city.

The latter is the view here adopted, although not without hesitation, since it must be confessed that the arguments of those who support Dion's claims are all but convincing.

As both obverse and reverse types are exact copies of contemporaneous issues of Corinth, our consideration of the charming legend which preserves the myth of Athene Chalinitis (the Bridler), Bellerophon and Pegasos, so intimately associated with the city of the Peirenaian fount, seems properly deferred until in the course of our studies we arrive at the coinage of this wealthy and flourishing metropolis.

[To be continued.]

THE EVOLUTION OF THE BOSTON WASHINGTON MEDAL.

BY HOWARD PAYSON ARNOLD.

(Continued from Vol. XXXVI, p. 61.)

I DESIRE to offer a short comment on the legend that was originally suggested for the reverse of this medal, as well as on that which it now bears. When four distinguished pundits put their heads together in order to elaborate a short Latin motto, we may justly look for both accuracy and elegance, especially when one of them, like Brotier, not only claimed to be a Latinist of the first class, but had sought to prove it by bringing out an edition of the works of Tacitus, the most exact and polished of all the Roman writers. But these expectations are not realized in the case before us, at least in one instance, that of the use of the word "primum" in the phrase "hostibus primum fugatis." If this was intended to mean "for the first time," though not bad Latin, it was at least incorrect historically, for the enemy had already been beaten at Lexington and Concord, and it was thus unfit for the destined use. So far as the language is concerned, however, and remembering that the word was not finally employed on the seal, the Academy is entitled to the benefit of the doubt, and we may admit for the moment that this might have been their intended meaning. It is all the more likely, since they knew little and cared less about the first struggles of a new republic, or, in truth, about anything else that had taken place outside their own country. Bound up in measureless conceit, it is not by any means incredible that they had never heard of Lexington or Concord, and thus thought the enemy had been discomfited "for the first time" at Boston, and "primum" was therefore correct.¹

If, however, the Academicians wished to signify, as there is good reason to believe they did, "after the enemy had been previously defeated," though the sense might have been sufficiently clear, the word "primum" would have been inelegant and redundant, and no Latin writer in good repute would have sanctioned such a use of it. But it was not destined to be used on the medal, for in some way when the legend reached Humphreys, it had been changed into "primo," as it now appears, and thus a bad matter had been made worse, for "primo" was not the right word under any aspect, either lingual or historic. It would be interesting to learn the exact reason for this alteration and the name of the author, but these will never be found out. The Journals fail to reveal any authority for such a translation on the part of the Academy, and the obvious conclusion is that it was done by the maker of the sketch sent to Humphreys, and that of his own motion, being quite indifferent as to the possible risk of detection and punishment. Whatever may be said of his Latin,

¹ Jefferson, who was an accomplished scholar, made use of "primum" in this sense when preparing his inscription for the pedestal of Houdon's statue of Washington at the time of its completion in Paris, but he limited the word entirely to his concise epitome of Washington's military career, and did not apply it in reference to the general military annals of the country. As Jefferson could not have had a chance to peruse the records of the Academy of Inscriptions and Belles Lettres, it is odd that he should have hit upon the same phrase it had first adopted for the Boston medal. On the front side, of course, appeared the name of Washington, and on the others these inscriptions:

On the first, "Hostibus primum fugatis," referring to the evacuation of Boston.

On the second, "Hostibus iterum devictis," that is the capture of the Hessians at Trenton.

On the third, "Hostibus ultimum debellatis," that is, the surrender of Cornwallis at Yorktown.

In the first phrase "primum" is plainly intended to signify "for the first time," that is in Washington's military history. In the second phrase "iterum" means the "second time," and in the third phrase, "ultimum," "the last time."

I may here suggest that as Humphreys undoubtedly allowed Jefferson to see the final form of the legend on the medal, it is strange the latter did not call attention to the poor quality of its Latin and propose an improvement.

there was at least the permanent and desirable advantage of the abbreviation of a word and the gain of a little space. If it had only occurred to him, he might have gained still more, for the right word was "prius"—"hostibus prius fugatis"—which is even shorter than "primo," though even that was unnecessary, for "hostibus fugatis" alone would have been good Latin and amply sufficient to express the same meaning, while the room obtained would have been relatively enormous. As to the use of "prius," it is remarkable that it did not dawn upon Brotier and his colleagues at the very beginning. Had they but given the matter thorough and scholarly examination, they could have found plenty of examples among the best Latin authors that would have quickly convinced them of their error. If we turn to Horace's Odes, IV, 15, 28, we find "Rite deos prius apprecati." In the annals of Tacitus we read, XII, 64, "Perdita prius Lepida." In the same work, XIII, 50, "Multum prius laudata magnitudine animi," and in XVI, 14, "Monito prius Anteis." But it would be futile to multiply examples. It is very odd that some of these did not suggest themselves, at least to Brotier, considering his relation to Tacitus. It is to be regretted that the artist, if he was an artist, did not make a far more sensible and profitable variation and substitute "Bostonia" for the "Bostonium" of the legend. The improvement would have been very obvious, for not only would still more space have been gained, but a more melodious word and one more in accord with Latin taste and culture have been adopted, since the ending in "a" for Roman towns is much more common than that in "um." This will be quickly remembered, to say nothing of other instances, by every reader of Macaulay's Lays, where the former occurs at least twice as often as the latter. "Roma" itself seems to dominate the situation, while "Bostonia condita" on the city seal will at once present itself to every Bostonian.

One would naturally infer that Humphreys after the receipt of the sketch for the Washington medal would forthwith have devoted all his energies to promote its completion, but this he did not think fit to do. On the contrary he seems to have given his first attention to the Gates and Greene memorials. An engraver was quickly secured for each of these and their work was urged forward with such energy that both their medals were nearly, or quite, done before that of their illustrious chief had even been started. In a letter from Jefferson to John Jay dated Paris, Feb. 14, 1787, we read, "The workman who was to make that of General Greene brought me yesterday the medal in gold."¹ This was written after Humphreys' return to America the previous April, and more than two years before the completion of Washington's medal in 1789.

Taking all the circumstances into account, this conduct of Humphreys seems altogether inexplicable, nor is it easy to offer even a plausible conjecture therefor. Leaving out his attachment to Washington, as well as the fact that the medal had been voted long before those to Gates and Greene had even been thought of, and that for an achievement much more brilliant than any of theirs, the other claims of Washington, from every point of view, to supreme recognition should have placed him first and foremost before any other. Why Humphreys thus banished him to the background will never be known. * * *

Humphreys went back to America in April, 1786, taking with him several swords that had been voted by Congress as honorary gifts. It would be interesting to learn what explanation he offered to Washington—he made a long stay at Mount

¹ Letters of Jefferson, Vol. II, No. 107, p. 2, Department of State.

Vernon soon after his return — as to the extraordinary management by which he had succeeded in delaying still longer a matter that had already been kept too long in abeyance and had secured the engraving of the Greene and Gates medals, while he had abandoned that of Washington to the uncertain supervision of Jefferson.

Before leaving Paris, Humphreys seems to have consulted not only Duvivier, but another artist named Gatteaux, and even went so far as to entrust to him the sketch he had received from the Academy, but nothing came of this any more than of the other. This transaction is mentioned in a letter to Jefferson.

LONDON, January 30, 1786.

DEAR SIR: — Gatteaux, the Engraver, lives in the Street St. Thomas de Louvre opposite the Treasury of the Duke de Chartres. Now that there is no obstacle to commencing the medal for General Washington, since Houdon's return, I could wish (should it not be giving you too much trouble) that you would send for Duvivier, who lives in the Old Louvre, and propose to him undertaking it upon exactly the terms he had offered, which I think were 2400 livres, besides the gold expense of coining. If he should not choose it, we must let it rest until Dupré shall have finished General Greene's. Gatteaux has a paper on which is the description of General Washington's medal.

I am, Dear Sir, etc.,

D. HUMPHREYS.¹

With this recommendation of Humphreys, Jefferson evidently complied, though there is nothing but the result to prove it, and made the necessary agreement with Duvivier. After that he ceased to concern himself with the matter and the medal seems to have been forgotten by every one. It was finished in the spring of 1789 and Jefferson might easily have taken it with him on his departure for home in September of that year, but he evidently did not. In the summer of 1789 it was on exhibition at the annual pageant of the "Académie Royale" among the "gravures" of "M. Duvivier, Graveur général des Monnoies et des Médailles du Roi." With it were two other medals for "le Colonel Washington" and "le Colonel Howard." The former of these two was a kinsman of Washington, son of Bailey Washington, a brave and heroic soldier, who, like Lieut.-Colonel Howard, distinguished himself at the battle of Cowpens and elsewhere.

At this period Duvivier was 55 years old and in the prime of his faculties. If talent, experience, and intelligent, perpetual devotion to his art went for anything, he was well equipped for the work he undertook, or for any other in his own province. He fully deserved his position as indisputably the first engraver of his day, no slight distinction as the contemporary of Dupré, Galle, Dumarest and Andrieu. He had been a member of the Academy of Painting and Sculpture since 1774 and over a hundred medals bore testimony to his powers. This was a record of devotion, skill and diligence that would have been a credit to any artist. The range of his powers as a medallist was unlimited and was founded on early study, broad and deep, no less than on inherited insight, as the son of a distinguished father. * * *

As "Graveur du roi," the reign of Louis XV had afforded Duvivier an immense variety of subjects for his burin. The royal coronation and marriage; the American war; the new harbor of Cherbourg; the canal of the Saône; these are but few of the notable events that he was summoned to eternize in gold or bronze. He even por-

¹ Letters to Jefferson, series 2, Vol. XI, No. 5, De- Thomas de Louvre," shows how little aptitude the partment of State. The expression, "The Street St. writer had for acquiring the French language.

trayed with exquisite delicacy of touch and marvellous accuracy the façade of Orléans cathedral, with an admirable portrait of Henry IV, and also that of the Ecole Militaire, with the bust of its founder, Louis XV. These all displayed that rare ability for condensing into a small space the broadest and most striking scenes and subjects, which was so peculiarly his forte ; that faculty which, as Quatremère says, "consiste à réduire aux moindres termes chaque action, chaque image, de manière à faire voir, non la partie insignifiante d'un tout, mais le tout clairement signifié par ce qui n'est que la partie."

Thus richly endowed, thus constituted, and with these lofty ideals, it could hardly be expected that Duvivier would be much in sympathy with the Washington medal, or feel stirred to put forth of his very best in its behalf. He naturally cared little for Boston, a remote and indefinite settlement on the edge of a vast wilderness, and as for its distinguished conqueror, he stood forth but dimly at the best to his artistic sense. Though eminent for his successful portraiture and really more devoted to that than to any other phase of his art, he was not even to enjoy the privilege of taking an original likeness of his illustrious subject, but was to reduce, copy and adapt the bust by Houdon. Nor was the result of his work to originate with himself. He was to do what he could with the sketch provided by the Academy of Inscriptions and Belles Lettres ; to give artistic form and expression to the work of another, and to infuse into it as much of his own style and peculiar talent as he found possible. This task could not have been sympathetic, and hence, though there are some proofs of his subtle nicety of touch and marvellous facility of execution in the Boston medal, one seeks in vain for the finer effects, the dignity, distinction and skill in composition so characteristic of his best efforts. Its type, motive, sentiment, subject, were all so different from those of any previous undertaking, that, apart from its lack of originality, the whole effort must have been distasteful to a great degree, and no wonder the result was imperfect.

For the next ten years after 1789 the history of the medal is a blank, and I have not been able to find one single trace of its existence, though I have made a thorough and persistent search, both at home and abroad. It is a perfect mystery and bids fair to remain so. Ordinarily, Duvivier, after the close of the Salon in the fall of 1789, would have delivered the medal to the successor of Jefferson, as minister from the United States, and been paid the amount due him, but I can discover nothing to prove it, not even in the records of the Treasury, though 2400 livres was a goodly sum in those days. The American minister would then naturally intrust it to some responsible agent for transmission to the Secretary of the Treasury, as evidence of the expenditure of the sum that had been given for it, and from him it would be passed on to the Speaker of the House of Representatives, who would present it to Washington, either with formal ceremony in the House, or informally by messenger. Of all these presumptions not a sign is apparent, and it is a fair deduction that the medal was simply sent to Mount Vernon by the messenger who took it across the Atlantic, which no one had any right, legal or other, to do. There is no reference to it in any shape in Washington's letters, or other writings, and, so far as can now be discovered, it was soon hidden away in the gloom of that famous "iron chest" in which the Chieftain kept his valuables, and was never taken out until it fell into the hands of his executors.

NOTES ON AN UNDESCRIPTED TRIAL-PIECE BEARING IMPRESSIONS OF TWO HUBS FOR A FUGIO PATTERN.

BY SYLVESTER S. CROSBY.

ABOUT a year ago my attention was called to a piece bearing impressions of two hubs, evidently intended for dies for patterns for the first United States coinage, under consideration in 1787, known as the "Fugios," for striking which a contract was made with James Jarvis, for "three hundred tons of copper coin," but who does not appear by the records to have fully completed it, although a considerable part of it must have been issued. If any "Fugio" patterns were ever struck from dies impressed by the hubs here indicated — unless "obverse 6," of these pieces, described in my work on "Early Coins of America," and noted below, should prove to have some connection with them — I am not aware that they have been recorded, and none such have been brought to my notice; but as this piece has some peculiar features, it may be of interest to collectors to have them specified.

Dr. Thomas Hall, of Boston, the present owner, informs me that he received the specimen under notice, as a gift from his friend, Mr. De Witt S. Smith, and that it has been traced by that gentleman through one owner only, since leaving the cabinet of the late Robert Coulton Davis; it however did not appear in the Davis sale of 1890. The impression is very sharp and bold, with the exception of one edge, where the planchet was too thin (a defect not uncommon in the early colonials), not allowing its perfect impression upon this side, where the names of N HAMP. and MA88ACH. are faintly visible. Note that 8 is used for S, differing in this respect from all other struck patterns known to me. Its choice condition, notwithstanding the defects noticed, renders it very interesting for careful study. As the "Fugio" patterns are either extremely rare, or very scarce, only a limited number of collectors can avail themselves of an opportunity to compare these pieces: I therefore offer such observations as the study of this new specimen (of which I give a photogravure) suggests. (See Figure 1.)

As this piece was struck between two hubs, it shows an incused or intaglio and reversed impression; that is to say, the hub being in relief or *repoussé* on both obverse and reverse, it produced an incused die, with legends and device reversed. An impression (see Figure 2) which I have taken for the purpose of obtaining an equivalent of a coin struck in a die from this hub (if such a die was ever made), displays curious die-differences, but yet has a close resemblance to that used for obverse 6 (see Figure 3), — sufficiently so at least, as to render it extremely perplexing.

Separate hubs are often made, each for a different part of the design, which will account for the close resemblance in some particulars between dies



Obv.

Fig. 1.
Rev.

Obv.



Rev.

Fig. 2.



“Obv. 6.”

Fig. 3.



Fig. 4.



Fig. 5.

PHOTOGRAVURES FROM DR. HALL'S ORIGINALS.



“No. 47, Early Coins.”



No. 45.



No. 46.



THE BUSHNELL WOOD-CUTS.

otherwise entirely unlike; and in this case, the rings may have been upon one hub, and the glory, or sunburst, upon another (although here, the fact that the rays extend into some of the rings, indicates that this part was cut by hand), and the central band, or label, bearing the name of the authority by which these coins were issued, on still another; but in this example, the exactness in the relative positions of the letters upon the rings, and those upon the central label, upon both of the pieces under comparison, would indicate that these were both upon the same hub, and that the sunburst was afterwards cut by hand. That part of the rays within the rings being here on so high a portion of the face of the hub, would of course be finished out, in the final flatting and re-facing of the hub before it was in proper condition for use.

Dr. Hall calls my attention to the following marked peculiarity of this piece:—In the only other “Fugio” pattern (if we may call this a pattern) with which we compare this, we find that in every place where an S is required, the figure 8 is substituted; this connects it closely with a pattern to which I have alluded above, and which I shall designate in these notes as obverse 6, as it is so designated in my “Early Coins of America” (in which see Plate VII, No. 3), and shown in the plate accompanying this paper, by the same number (3). I know of no other similar instance in this series.

Without going into the old discussion as to which side should be called the obverse, and which the reverse, I shall here employ the terms as in my “Early Coins,” merely stating that I there used them as I did because I consider that the name of the Nation entitles the side upon which it appears to be known as the obverse, although this use differs from the usually received custom in this series.

The form of every letter upon the rings, their spacing and position, on the two pieces we are comparing, appear to agree too closely to have been produced from a die made from another hub, unless by one produced by a process to be described later; it would seem rather that that part of each ring which is not occupied by the name of a State upon the die of obverse 6, had an evenly matted surface, while this piece shows, in addition, a regular ornamentation upon a similar surface on the corresponding parts. This variation suggests that the hub for the rings might at first have been left with their surfaces plain, or possibly matted, but without the ornaments, and the rings refinished in the die after its impression from the hub, receiving their ornamentation still later, according to the taste of the artist who completed that portion of the work; or perhaps that the hub itself was altered at some point in its preparation, certainly before completion.

A similar ornamentation is found on cuts Nos. 45, 46 and 47, in “Early Coins,” which I reproduce on the plate for purposes of comparison, and to which reference will be made below.

In this new piece the rays of the central sunburst are uniformly of fine lines, and although they do not reach, or join, the edges of the rings, some of them are extended, and appear, more or less distinctly, in the spaces within most of them,—that portion of the rays which would otherwise touch these edges having been cut away. In obverse 6, the sunburst or glory has fourteen heavy rays, irregularly spaced, extending to the edges of the rings, and in some cases their terminals lap slightly upon them.

The obverse is apparently therefore a trial of the unfinished die of obverse 6, or of one closely resembling it, before referred to; it has, however, several points of difference from that, which will next be mentioned.

In the centre of Dr. Hall's piece, which represents a die from a hub similar to the one under notice—(of the existence of which this piece is the sole evidence—no coin from a die exactly corresponding with it having thus far been discovered)—and within the circular band or label which bears the legend AMERICAN · CONGRE88 · is what may be termed a "boss," in high relief. (Notice again the use of 8 for S.) In obverse 6, if the theory of a combination of separate hubs in preparing its particular die is correct, this boss has been reduced in height, and the words WE | ARE | ONE have been added in slightly raised outlined letters.

After the foregoing was written, I noticed a feature which, strangely, had not before been observed. Before proceeding to comment on this, however, a word of explanation on the mode of producing dies will be necessary, before the bearing of this discovery, on the connection of the several dies, can be clearly seen. For information on this point I applied to Mr. Henry Mitchell, the well-known seal and die engraver, who kindly explained the process of making dies before the introduction of modern inventions, and confirmed my theory of the method probably employed in making the hub of which the piece under notice supplies the evidence.

The process is in effect as follows: A matrix for each part of the design is made and hardened; from each of these matrices a hub is produced, which is also hardened. Following the same method, the legends are added, each letter being separately impressed in the die by a steel punch. The next process is the assembling of these several parts for an intaglio, or incused, impression in a steel blank; this, if satisfactory, becomes the matrix, or "mother-die," from which a hub in relief, or technically in *repoussé*, may be obtained for the production of duplicate dies. If unsatisfactory, alterations are made upon this hub, and another blank is impressed with it, in which still further alterations may be made, and so on successively, altering sometimes the hub, sometimes the die, the latter finally giving the result of the different changes through which the hubs and dies have gone as the work advanced, until a satisfactory result has been attained.

Referring to the feature just mentioned, I observed that the name which appears on the struck pattern, obverse 6, as DELAWA R is given on the hub impression, DELAWA RE. *in full*, — the R on the former and the RE. on the latter being separated from the preceding letters by the overlaying portion of the adjoining ring.

The failure of the E. to appear in obverse 6 is not occasioned by fault of the impression, as in both cases (obverse 6 and the incused piece) the metal fills the die, and it could not fail to bear the impress of that letter, had it been in the die. It is evident, therefore, that the hub of Dr. Hall's piece must have received its impression from some trial-die which has been altered from this, or produced from another similar hub.

The rings on the trial-piece are not all regularly circular, neither are they full and threaded at the edges, as they are upon obverse 6, but were probably finished in the latter die after it received its impression; the sunburst or glory has also been altered, which differs in both, that of the hub being composed entirely of fine rays, while the other (obverse 6) has fourteen heavy rays, irregularly spaced; these heavier rays do not appear on the other obverses as illustrated.

A consideration of these various details, especially in view of the account of the process of preparing them given us by Mr. Mitchell, proves that, as in this instance, impressions from different dies (in making which the same hubs may have been used in different stages of completion) would show many exact agreements, while in other respects they would greatly differ. The minute description which has been given seems to be in place, in order to explain, authoritatively, the agreements and differences between the pieces compared, which so closely resemble each other as to require much study to detect wherein they differ.

The reverse of Dr. Hall's piece has a plain field, and bears a general resemblance to reverse A (plate vii of "Early Coins"), differing from it in several slight particulars, especially in the face above the dial, but sufficiently to indicate with certainty that they were produced by different hubs. The reverse most nearly resembling Dr. Hall's is shown in cut 45-46. Another obverse, having an open eye within the central label, represented by cut 45, I also give on the authority of Mr. Bushnell. The ornamentation of the rings upon the last three mentioned closely resembles that of the incused piece which occasioned this study. The probable original of the reverse of Nos. 45 and 46 is represented by Figure No. 5.

It only remains to be said that I was informed by the late Mr. Bushnell that a type existed having rays within the rings, and with a reverse similar to that shown on the plate with Nos. 45 and 46; the cut of 47, (having rays extending with the rings) illustrating this, was made under his direction. The reverse to which he referred may have been identical with that, or possibly

it may have been from one produced from the reverse hub of the piece under consideration. (See Figure 4).

In the Whitman Catalogue (Aug., 1893, lots 338, etc.), was offered a set of extremely rare "Fugios" unknown except as found in Bushnell's cabinet, and struck in *silver, brass* and copper; they are quoted as having brought \$500, buyer's name unknown; the compiler of the catalogue says the engraving in "Early Coins" is not strictly accurate, and that the words AMERICAN CONGRESS are at the right and left, instead of at the top and bottom of the central circle. If this statement is true, which we have no means of verifying, the responsibility was with Mr. Bushnell, who had the cuts made, as stated, and from whom they were obtained for use in that work.

Mr. Bushnell also had the cuts numbered 45 and 46 engraved, and, unless I am greatly mistaken, I saw the last two pieces in his possession. No. 47 I never saw, but reported it on his authority. I should be glad to know where these are at present; perhaps some of the *Journal* readers will inform me.

SINCE the foregoing article was put in type, Mr. Crosby has shown us foil impressions of the two pieces mentioned above, illustrated by cuts 45 and 46, which he was allowed by Mr. Bushnell to take from pieces in his collection.

The belief that the hub described above was contemporary with the original issues of the Fugios, and intended to be used in striking them, is corroborated to some extent by the fact that it corresponds more closely with patterns generally conceded to be genuine than with the *silver* and *brass* examples of a copper coin which appeared in Mr. Bushnell's collection, some thirty years ago; when these were offered in the auction room, the well-remembered reticence of their former owner as to the source from which he obtained them, after an obscurity of over half a century, seemed to cloud their authenticity in the eyes of buyers, some of whom remembered certain *unique* "Hard Times Tokens" and the "Good Samaritan Shilling" in the same cabinet. See *Journal* for July, 1882, and Low's Hard Times Tokens, No. 50.—EDS.

THE PROPOSED UNITED STATES-PHILIPPINE DOLLAR.

IT has been recommended to Congress, by the Hon. Lyman J. Gage, Secretary of the Treasury, to coin a distinctive United States dollar for use in the Philippines. These dollars, as proposed, will contain less silver than, and of course be of a different pattern from, the present standard dollar; they are to have (if the recommendation is approved) a gold value of about fifty cents each. They are to be coined at the Government mint in Manila, P. I., and it was hoped they would be put in circulation before next spring, as currency is much needed in the Islands. Nothing is said about striking subsidiary coins.

The silver bullion is to be purchased by the Government at the ratio of two to one, and to be exchangeable at the same ratio—two such silver dollars for one American gold dollar. Limited coinage, under the control of the Government, would, in the opinion of the Secretary, supply the pressing needs of currency in the islands, without carrying the monetary standard down to the level of silver bullion.

HARTFORD, Ct., Dec. 9, 1901.

E. J. C.



Fig. 1. Obv.



Fig. 1. Rev.



Fig. 2. Obv.



Fig. 2. Rev.



Fig. 3.



Fig. 4. Obv.



Fig. 4. Rev.



Fig. 5. Obv.



Fig. 5. Rev.

ROMAN COINS IN THE OLcott CABINET.

NOTES ON ROMAN COINS.

[FOR THE JOURNAL OF NUMISMATICS.]

NOTWITHSTANDING the vast series of types of Roman coins from Julius Caesar to Romulus Augustus collected and conveniently arranged in his monumental work¹ by Cohen, not a month passes that the numismatic journals of Europe do not signalize new varieties that had escaped the notice of the painstaking French numismatist, or that have come to light since his time, in the excavations carried on in every part of the Roman world. The gigantic task of compiling a veritable *corpus* of Roman coins still awaits the attention of the learned. It will surely be undertaken in the course of time, and doubtless at the hands of the patient and scholarly Germans, who have proved their special fitness for such a work by their epoch-making collections of ancient inscriptions in the *Corpus Inscriptionum Latinarum* and *Corpus Inscriptionum Graecarum*.

More recently the same Berlin Academy of Sciences, at the recommendation of Mommsen and under the general direction of Dr. Imhoof-Blumer, has begun what promises to be an equally encyclopedic *corpus* of Greek coins. Already half the first volume has appeared,² a heavy quarto of 518 pages, comprising only the coins of Dacia, of Viminacium in Upper Moesia, and of Kallatis, Dionysopolis, Istros, Markianopolis, and Nikopolis in Lower Moesia,—a limited field geographically and of numismatically minor importance; yet the book gives in orderly arrangement no less than 2108 coins, illustrated by twenty excellent plates, the work of Dr. Berendt Pick of Gotha.

The Roman series, from the early *aes grave* to the fall of the Western Empire, offers an almost interminable field; and even when once begun, the preparation and classification of material will involve the labor of many years. Meanwhile it is of value to bring to notice all possible types and variants, that the final task of collection may be facilitated and perfected; and it behooves all those who possess, or have access to, collections of Roman coins, to publish each piece that is not to be found in Cohen's lists. In America we lack as yet great public collections, and our smaller public and private cabinets are almost unknown to students of coins.³ Doubtless every considerable collector, could he compare his coins piece by piece with Cohen's descriptions, would find many interesting specimens that merit publication.

In the present paper I propose to draw at random on my own collection, now preserved in Columbia University, for such specimens as seem to deserve special notice.

¹ *Description Historique des Monnaies frappées sous l'Empire Romain communément appelées Médailles Impériales*, par Henry Cohen. Eight vols., Paris, 1880-1892.

² *Die Antiken Münzen Nord-Griechenlands*, herausgegeben von der Kgl. Akademie der Wissenschaften.

Band I. Daciens und Moesien, bearbeitet von Berendt Pick. Erster Halbband. Berlin, 1898.

³ Dr. Jonathan Edwards published some years ago an excellent catalogue of the extensive collection of Greek and Roman coins in the library of Yale University.

L. SEMPRONIUS PITIO, ca. 174 B. C.

1. *Æ as.* (Cf. Babelon,¹ *Sempronius*, Nos. 3 and 4.) Weight, grm. 20.51, fairly preserved, with green patination. Formerly in the Rusconi collection (catalogue, 1900, No. 576.) Obv. Typical bearded head of Janus Geminus, back to back, as on the *asses* of this period. Above: $\Gamma\mid TIO$. [The raised line in the centre of *Pitio* is the usual mark of value.] Rev. Prow of a ship r. Above, [∇] SEMPR (MP mon.). At r., mark of value, l. [Exergue not on the flan]

The common type of the *as* of this series (see Fig. 1, from my collection, wt. grms. 24.20), has only $\nabla \cdot SEMP$, and Babelon *loc. cit.* No. 4, gives a rare variant with $\nabla \cdot SEMPR$, but “*sans PITIO*” on the obv. The present coin (fig. 2), is a second variant of Babelon, as it has both $\nabla \cdot SEMPR$ and *PITIO*. Bahrfeldt² does not know of it.

C. VIBIUS PANSA, ca. 90 B. C.

2. *Æ as.* Wt., grm. 12.51, fairly preserved. From the Rusconi collection (Cat. 1900, No. 639), Fig. 3. Obv. The usual type of Janus-head. Rev. Three prows, one beyond the other. At the r. the two caps of the Dioscuri. Below, [C] - VIBI ΓASA (*sic*).

Babelon³ does not note the symbols (*i. e.* the Dioscuri caps), nor the legend ΓASA for $\Gamma ANSA$, which is very notable. Bahrfeldt,⁴ speaking of the variants of these *asses* of Vibius Pansa says:

Einen As mit Palmzweig und Dioskurenmützen macht Herr Fr. Gnechi aus seiner Sammlung bekannt, Riv. Ital. di Num. IX, 1896, S. 18 Gewicht 12.75 Gramm. . . . Auf dem oben erwähnten Gnechischen As angeblich sogar auch ΓASA .

I have not at hand the volume of the *Rivista Italiana* referred to by Dr. Bahrfeldt, but the present coin in my collection is very evidently a second example of the Gnechi type, and disposes of the epithet “*angeblich*,” applied by him. The ΓASA is very clear, but the palm-branch (with part of the nearest prow, on the l.) is rubbed away.

C. MARCIUS CENSORINUS, ca. 84 B. C.

3. *Æ as.* Wt., grm. 11.49, in good condition, as these coins go. From the Rusconi collection (Cat. 1900, No. 437), Fig 4. Obv. Accolated heads of Numa (bearded) and Ancus Marcius (beardless) to the r., each with the fillet of royalty. Above: at l., NVMAE POMPILI; at r., ANCI MARCI, each reading from bottom to top. Rev. Two arches representing probably, as Assmanns has suggested, a dry-dock. Under the r. arch appears the prow of a ship, and over the prow, a crescent; under the l. arch, a statue of Victory (upon a circular base) extending a wreath. Above the arches: CCENS. Below: ROMA.

The present *As* is quite well preserved, and types and lettering are perfectly clear. The *denarii* and *asses* of C. Marcius Censorinus, who is known in history as a partisan of Marius in the conflicts with Sulla, show much vari-

¹ *Monnaies de la République Romaine*, II, p. 431.

² M. Bahrfeldt, *Nachträge und Berichtigungen zur Minzkunde der römischen Republik*. Vienna, 1897.

³ *Op. Cit.*, II, p. 543, No. II.

⁴ *Op. Cit.*, p. 264. In his supplementary volume (Vienna, 1900), p. 82, Bahrfeldt only notes this ΓASA

variety under his variant (e.). It stands, however, by itself as a variant.

⁵ *Jahrbuch des archäologischen Instituts*, IV (1889), p. 100.

ation in symbol and legend,' but all those so far noted bear the name of the moneyer abbreviated either C · CENSO, C · CENSOR or C · CENSORI. In the present specimen the name is clearly CCENS, and without interpunctuation (as also in the legend of the obverse). Babelon² does not mention the crescent. Bahrfeldt³ classifies carefully the *asses* of this type, but he too does not note the legend CCENS.

L. MANLIUS, LEGATUS PRO QUAESTORE UNDER SULLA, 81 B. C.

4. AR denarius. Wt., grm. 3.89, in very good preservation. Acquired in Rome, from Sangiorgi, in 1896. Fig. 5. Obv. Head of *Roma* r., wearing winged helmet, ear-rings, and a large necklace of pendants. Her locks fall from under the helmet down over the back of the neck. At r., from below up: L · MANLI ↓; at l., from above down: PRQ. The whole within a circle of connected dots. Rev. A togate figure in a *quadriga* r., the horses advancing straight ahead at a dignified pace. The driver holds what seems to be a laurel branch in his r. hand; and a small Victory, flying l. above, is about to place a wreath on his head. In the exergue: L SVLLA IM. Circle of dots.

Babelon⁴ describes the *aurei* and *denarii* of this coiner under two classes: (1) His Nos. 3, 4, 5 with obv. L · MANLI have the horses advancing directly to r., as on the present coin. (2) His Nos. 6, 7, 8 have obv. L · MANLI ↓ with the horses rearing their heads "as if about to turn." ("Les chevaux lèvent la tête et s' apprêtent à tourner.") Bahrfeldt,⁵ while noting the diverse explanations of the type—(the meaning of the sign ↓; whether the figure in the chariot is Sulla himself, or Jupiter; what object he holds in his hand)—adduces no variants of Babelon's series. The present coin, it will be observed, has the obverse of the second class combined with the reverse of the first.⁶ I may note that the object held by Sulla (?), though by no means clear in this specimen, seems to be a branch.

M. LOLLIUS M. F. PALIKANUS, ca. 45 B. C.

5. AR denarius inargentatus. Wt., grm. 2.96, in good preservation. Acquired in Rome in 1898. Fig. 6. Obv. Head of *Libertas* r., wearing jeweled diadem, pendant ear-ring, and bead necklace. Behind, from above down: LIBERT[ATIS]. Circle of dots. Rev. An ornamental *sella curulis*, on each side of which a large ear of wheat. Above, across the field: PALIKANVS. Circle of dots.

This "hybrid" of Babelon's types 1 and 2⁷ is inedited, as far as I know. It is made up of the obverse of Babelon's No. 2, and the reverse of No. 1.

CLAUDIUS, "RESTORED" BY TITUS.

6. AE as. Wt., grm. 9.94, in good preservation. From the Rusconi collection (Cat. 1900, No. 772). Fig. 7. Obv. TICLAVDIVSCAESARAGPMTRPIMPPP. Bare bust of Claudius r. Rev. IMPTVESP AVGREST. In the field, l. and r., S C. Minerva, with helmet and shield, advancing r., and poised her spear for the throw. ("Iaculatrix" type.)

¹ Cf. Babelon, *Op. Cit.*, II, pp. 191-194.

² *Op. Cit.*, II, p. 193, No. 20.

³ *Op. Cit.*, p. 179.

⁴ *Op. Cit.*, II, pp. 177-8.

⁵ *Op. Cit.*, p. 176.

⁶ My attention was first called to this by Mr. A. P. Ball, formerly Fellow in Columbia University, now of the City College, New York.

⁷ *Op. Cit.*, II, p. 148. Cf. Bahrfeldt, p. 171.

Cohen¹ describes two *sestertii* and four *asses* with the types of Claudius "restored" by Titus. The present *as* resembles most nearly his No. 105, where, however, the Minerva is described as "*à gauche*." My coin has also AG. for AVG. in the imperial title; a form of abbreviation certainly due to a blunder of the die-engraver. I think that AG. does not appear *intentionally* until a much later period.

GALBA, A. D. 68.

7. *Æ denarius*. In my collection, two specimens, wt., grm. 3.31 and 2.92. Obv. IMP-SER GALBAAVG. Bare head of Galba r. Rev. SPQR | OB | C S inscription in three lines, as indicated, within an oak wreath.

This *denarius* is not uncommon, nor is the *aureus* of the same type. I include it here merely to call attention to an error of Cohen's list, where, under No. 287, the description should read: "La même médaille, *Æ* 5." The *aureus* of Cohen figured under No. 286 shows the inscription ^{SPQR} OBES. The varied arrangement of the letters should be noted.

GALBA, "RESTORED" BY TITUS, A. D. 80.

8. *Æ as*. Wt., grm. 9.29, very poorly preserved. From the Rusconi collection (Cat. 1900, No. 1467). Obv. SERGALBAIMP CAES[AVGTRP]. His head, laureate, r. Rev. In the centre, a large S C, around which two rows of letters; in the outer circle: IMPCTAES-DIVIVESPFAVGPM; in the inner circle: TRPCOSVIIIRESTITVIT.

This type was quite unknown to Cohen. Sig. Francesco Gnechi of Milan, has published a similar specimen in his collection.² Unfortunately the present coin is badly rubbed.

TITUS, A. D. 77-78.

9. *Æ sestertius*. Wt., grm. 25.73. From the Saulini collection (Cat. 1899, No. 100). Fig. 8. Obv. TCAESVESPAZIANIMPONTRPOTCOSVI. Head of Titus, laureate, r. Rev. FELICITAS AVGST. In the field, S C. *Felicitas*, barely draped, standing l., with a *patera* in her r. hand and a cornucopia over her l. elbow.

This type was not known to Cohen, who gives no type of *Felicitas Augusta* to the Flavian emperors. The legend appears for the first time, so far as I have observed, on the coins of Galba.

DOMITIAN, A. D. 84.

10. *Æ as*. Wt., grm. 12.15, in good condition. Acquired in Rome in 1898. Fig. 9. Obv. IMPCAESDOMITIANAVGGERMCOSX. His head, laureate, r. Rev. MONETA AVGST. In the field, S C. Moneta standing looking l., with scales in her r. hand and a cornucopia over her l. arm.

Not in Cohen. His Nos. 323-335³ have the same reverse type with varying obverse, but all show MONETA AVG.

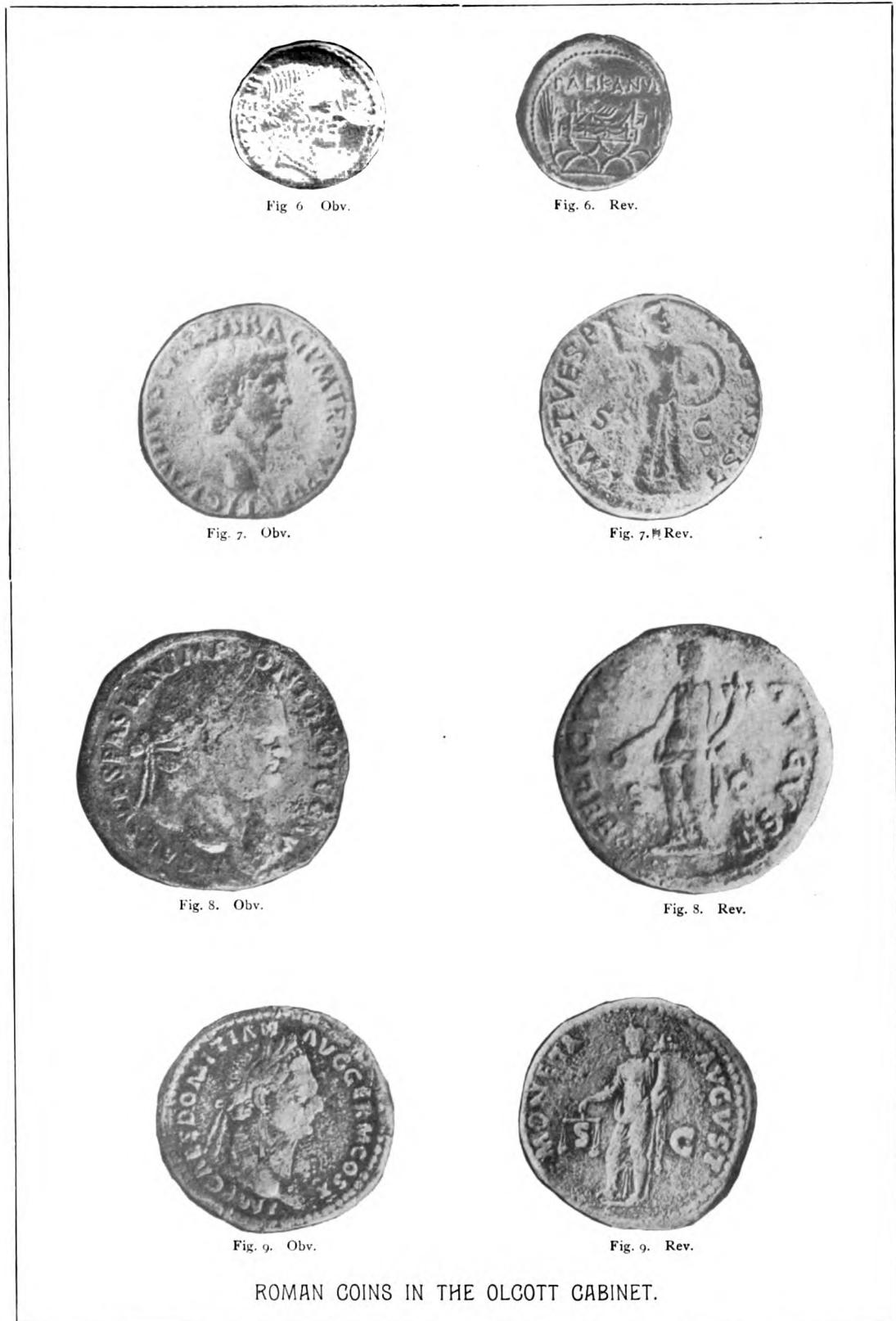
GEORGE N. OLcott.

Columbia University, January, 1902.

¹ *Médailles Impériales*,² I, pp. 258-9.

² *Gazzetta Numismatica* of Como (1886), and *Rivista Italiana di Numismatica*, 1897, p. 146.

³ *Op. Cit.*, I, pp. 498-9.



MEDALS OF THE GRAND ARMY.

VIII.

IN the following paper will be described a series known as the "National Staff" pieces, issued by the members of the Grand Army on the staff of the various Commanders in chief, from year to year, as mementoes of their connection with that officer during his term of office. Some of these, notwithstanding the fact that the first of the series was struck only ten years ago are already difficult to be obtained, and may certainly be classed among the rarer issues of the Grand Army. The place mentioned on the pieces is that of meeting.

1892. Obverse, on the centre of a Maltese cross is a circle bearing a clothed bust in profile to left of Gen. John Palmer, of Albany. On the upper arm of the cross G A R and on the lower, 1892—no other lettering; between the arms are short rays, their terminals parallel with the edge of the inner circle. Reverse, Inscription in six lines, the first and last curving, PRESENTED | BY | PALMER STAFF | ASSOCIATION | 1892 | WASHINGTON. Bronze, greatest width, 22; diameter of inner circle, 14. The arms of the cross are matted, and the edges raised and burnished. Suspended by two chains from a clasp lettered in two lines, PALMER | NATIONAL STAFF. Border beaded. Length of clasp, 26. Worn with a yellow ribbon. Rare.

1893. Obverse, On an elliptical planchet the clothed bust three quarter facing (nearly in profile) to left, of Gen. A. G. Weissert, of Milwaukee, Wis. Legend, above, COMMANDER IN CHIEF G. A. R. and 1893 beneath the bust. Reverse, Inscription in seven lines, the first and last curving, PRESENTED | BY | WEISSERT | STAFF | ASSOCIATION | 1893. INDIANAPOLIS Suspended by an edge ring and bar, with yellow ribbon, from an ornate clasp, the central portion of which is elliptical, and lettered WEISSERT | NATIONAL | STAFF in three lines, the first and last curving. Bronze, Length of medal, 26; width, 19; length of clasp, 27.

1894. Planchet similar to the preceding. Obverse, Clothed bust in profile to left, of John G. B. Adams, of Lynn, Mass., one of the most popular members of the Grand Army, who deceased in 1900. Capt. John Gregory Bishop Adams was Sergeant at arms of the Massachusetts Legislature for several years, and his funeral was said to have been the largest ever attended in the city where he lived. Legend, COMMANDER IN CHIEF G. A. R. and 1894 beneath the bust. Reverse, Inscription in seven lines, PRESENTED | BY | ADAMS | STAFF | ASSOCIATION | 1894 | PITTSBURGH. Suspended by an edge ring and yellow ribbon from an ornamental clasp of irregular outline, lettered ADAMS | NATIONAL | STAFF the first and last lines curving. Bronze, size, 19 by 26; length of clasp, 28. From the lower portion of the clasp was suspended a shield, bearing the eagle displayed, with olive branch and arrows in his talons, rays, stars and cloud above, as on the national arms. Reverse, plain.

1895. Planchet like the last. Obverse, Clothed bust in profile to left, of Gen. Thomas G. Lawler, of Rockford, Ill.; under the truncation in very small letters J. K. D. PHILA. Legend, as the preceding, but with four five-pointed stars on each side between the legend and date 1895. Reverse (struck like a coin), A pioneer standing in a clearing, with several trees and stumps near him, and a log cabin in the distance at the right; his dog is seated on the right, and a stag which he has shot, on the ground at the left; he is looking to the left and leans on a long rifle; beneath

him, in small letters DANIEL BOONE Legend, on a burnished and slightly depressed ellipse surrounding the device, LAWLER NATIONAL STAFF G. A. R. above and * LOUISVILLE. KY. 1895 * below. Bronze, size as preceding. Suspended by an edge ring, from a ribbon with yellow edge on either side of the national flag from an ornate clasp, lettered LAWLER | NATIONAL STAFF in two lines. A small circular medalet struck like a coin, with edge ring, hangs from the clasp, on the obverse of which is a log cabin, the roof lettered OUR OLD | KENTUCKY HOME Reverse, Two figures standing, facing each other, and each clasping both hands of the other; table and chair in the background. Legend, UNITED WE STAND DIVIDED WE FALL * Length of clasp, 24 nearly; size of medalet, which is colored much darker than the rest, 12. The design of the two standing figures on the medalet appears on the arms of the State.

1896. Obverse, Clothed bust in profile to left, of Gen. I. N. Walker, of Indianapolis; the button of the Grand Army is shown in the lapel of his coat. Legend, above, COMMANDER IN CHIEF G. A. R. and beneath the bust, completing the circle, I. N. WALKER Reverse, within a wreath of leaves of maize, tied at base with a bow of ribbon, and open at the top, is the inscription in six lines, WALKER | NATIONAL | STAFF | * * * * | ST. PAUL | 1896 The name of the medalist J. K. DAVISON PHILA appears in very small block letters near the lower edge at the right. Attached by an edge ring and yellow ribbon to a bar or clasp of irregular floreated outlines, and having three compartments; on the central one, at the top, WALKER over a corps badge, a triangle with oak leaves on the sides and an acorn on its field; in the left compartment NATIONAL curving upward, and in that on the right, STAFF in a similar curving line; a small shield finished to resemble oxidized silver hangs by rings from the base of the clasp; on the shield the arms of the State of Minnesota; in the foreground a man ploughing, to right, and in the background an Indian on horseback galloping to the left, with the usual accessories; as these "arms" are in the landscape style of many of the younger Western States — hardly deserving the name of arms — any attempt at heraldic description is out of the question; over the device, on a ribbon, the State motto, L'ETOILE DU NORD and a large five-pointed star above. On the reverse of this shield is a view of a fort, circular, with embattled top, a flagstaff at the right, and OLD FORT SNELLING in a curving line above. Medal and clasp of bronze; size of the medal, 24; width of clasp, 24; of the shield, 10 nearly; height, 15.

I have not yet found a staff medal for 1897, and am unable to say whether any were struck.

1898. Obverse, Bust of Gen. J. P. S. Gobin, of Lebanon, Pa., in military uniform, facing, but slightly turned toward; he wears the fatigue cap of the period, and three badges, one of which is the star of the Grand Army, on his left breast; on the collar of the coat are two small key stones (?); beneath the bust, on the field, 1898 Legend, on a deadened border, COMMANDER IN CHIEF G. A. R. and below, completing the circle, CINCINNATI Reverse, On the field the star of the Grand Army as already described. Legend, on a burnished border, the greater portion on the lower part of the surrounding circle, and having a floral ornament on each end, GOBIN STAFF ASSOCIATION Pierced for a ring by which the medal is suspended with the usual yellow ribbon from a bar, oblong, with an ornamental top, having upon it the date 1898 and CINCINNATI on the oblong. Bronze, size of medal, 24; width of clasp, 24.

C. P. NICHOLS.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXVI, p. 50.)

AGAIN, additions to the previous lists have been discovered.

IV. SOUTHERN AMERICA. F. 3. Pharmacists, etc.

Chili. City of Chillan.

1700. Obverse. TERMAS MINERALES | DE (within circle) | * CHILLAN *

Reverse. VALE DIEZ | IO * C^{TS} *

Copper. 14. 20mm. Edges milled. In the Boston collection.

V. THE UNITED STATES. B. 2. Hospitals, etc.

1701. Obverse. The arms of Pittsburgh, etc. 28TH NATIONAL ENCAMPMENT G.
A. R. | SEPT. 1894.

Reverse. The old city hall. Beneath, two memorial tablets, on the left of which: . . . | 79460 | SICK & | WOUNDED | PROVIDED | FOR AT THE | SOLDIERS | HOME | (etc.)
Brass. Shield-shaped. 32 x 29. 50 x 38mm. Nichols, the *Journal*, Oct., 1901,
p. 54.

F. c. Pharmacists.

1702. Obverse. REHLAENDER'S | DRUG | STORE | 1125 OAK ST. | LINCOLN NEB.

Reverse. Within field: IO Inscription: GOOD FOR SODA WATER (etc.).

Aluminum. 16. 25mm. Wright, *The Numismatist*, Sept., 1901, p. 242, No. 1594.

VI. GREAT BRITAIN. A. Personal.

Dr. James Anderson (1737-1809), of Madras. Physician General to East India Co.

1703. Obverse. Bust. Inscription: JAMES ANDERSON PHYSICIAN GEN. MADRAS.
Tassie F.

Reverse. Blank.

Tassie enamel. 48. 75mm. Gray, James and William Tassie with catalogue of their Portrait Medallions, Edinburgh, 1894, p. 83, No. 17.

Dr. William Anderson (), of Glasgow.

1704. Obverse. Bust. Inscription: WILL. ANDERSON SURGEON 1796 *Tassie F.*
Tassie enamel. 50. 78mm. *Ibid.*, p. 84, No. 20.

Dr. Benjamin Bell (1749-1806), of Edinburgh.

1705. Obverse. Bust. Inscription: BENJAMIN BELL 1792 *Tassie F.*
Tassie enamel. 50. 78mm. *Ibid.*, p. 86, No. 33; Life, Character and Writings of Benjamin Bell, by his grandson, 1868, fig.

1706. Obverse. Similar, but behind bust: SOMMERVILLE FEC
Tassie enamel. 14. 23mm. Gray, *loc. cit.*, p. 86, No. 38a.

Dr. Joseph Black (1723-1799), of Edinburgh.

Besides Nos. 606 and 770, there are the following:

1707. Obverse. Like No. 770, but smaller.

Tassie enamel. 12. 20mm. *Ibid.*, p. 87, No. 38b.

1708. Obverse. Like No. 770, save that inscription and signature are absent.
Wedgwood. 44. 68mm. *Ibid.*, p. 87, No. 37a.

¹ The series now given, of which a very few have already been mentioned, are of exceeding beauty, very great rarity, and corresponding pecuniary value. Despite their material, the flinty enamel of the Tassies,

they cannot fail of interest to the numismatist as well as to the biographer and medical historian. The work from which they are quoted seems nearly as rare as the medallions themselves.

- Dr. Charles Chauncy (1706–1777), of London.
 1709. *Obverse.* Bust facing, and to left. Inscription: C CHAUNCY MD FRS 1781
 (sic) DIED 25 DEC 1777 AGED 68 (sic)
 Tassie enamel. 46. 73mm. *Ibid.*, p. 94, No. 77.
- Dr. William Cumberland Cruikshank (1745–1800), of London.
 1710. *Obverse.* Bust. Inscription: WILL. CRUIKSHANK. ESQ. 1795. *Tassie F.*
 Tassie enamel. 50. 81mm. *Ibid.*, p. 98, No. 96.
- Dr. William Cullen (1710–1790), of Edinburgh.
 Besides Nos. 628 and 1604, there are
 1711. *Obverse.* Bust, to right. Inscription: WILLIAM CULLEN MD 1786
 T(assie).
 Tassie enamel. 48. 75mm. *Ibid.*, p. 98, No. 99.
1712. *Obverse.* Bust, in antique garb, modelled from life. Inscription and signature as in preceding.
 Tassie enamel. 46. 72mm. *Ibid.*, p. 98, No. 100.
- Dr. Sir William Fordyce (1724–1792), of London.
 1713. *Obverse.* Bust, to right. Neither inscription nor signature.
 Tassie enamel. 13. 20mm. *Ibid.*, p. 104, No. 131.
- Dr. Robert Freer (—1825), of Glasgow. Prof. of the Practice of Medicine.
 1714. *Obverse.* Bust. Inscription: ROBERT FREER M. D. 1800 W. *Tassie F.*
 Tassie enamel. 48. 75mm. *Ibid.*, p. 106, No. 140.
- Dr. James Gregory (1753–1821), of Edinburgh.
 1715. *Obverse.* Bust. Inscription: JAMES GREGORY M. D. ACAD. EDIN. 1791.
Tassie F.
 Tassie enamel. 50. 76mm. *Ibid.*, p. 111, No. 163.
- Dr. James Hare (), of Edinburgh?
 1716. *Obverse.* Bust. Inscription: JAMES HARE M. D. 1804 *Tassie F.*
 Tassie enamel. 62. 96mm. *Ibid.*, p. 114, No. 180.
- Dr. James Hutton (1726–1797), of Edinburgh.
 1717. *Obverse.* Bust. Inscription: JAMES HUTTON M. D. 1792 *Tassie F.*
 Tassie enamel. 48. 75mm. *Ibid.*, p. 119, No. 204.
- Dr. John Ingenhouse (1730–1799), of London.
 Besides Nos. 739–40, there is
 1718. *Obverse.* Bust.
 Tassie enamel. *Ibid.*, p. 119, No. 205.
- Dr. John Obdiah Justamond (1737–1786), of London.
 1719. *Obverse.* Bust. Inscription: J. O. JUSTAMOND R. S. S. PRÆBO ANTE ALIOS
 DILECTUS SATIS VIXIT 14. OCT. 1737. 1. MAR. 1786 *Tassie F.*
 Tassie enamel. 48. 75mm. *Ibid.*, p. 119, No. 208.
- Dr. George Lamont (), of Edinburgh?
 1720. *Obverse.* Bust.
 Tassie enamel. *Ibid.*, p. 131, No. 221.
- Dr. James Latta (), of Edinburgh.
 1721. *Obverse.* Bust. Inscription: JAMES LATTA SURGEON 1795 *Tassie F.*
 Tassie enamel. 48. 75mm. *Ibid.*, p. 122, No. 224.
- Dr. Henry Quin (), of Dublin.
 Besides No. 811, there are
 1722. *Obverse.* Head, to left. No inscription or signature.
 Tassie enamel. 12. 18mm. *Ibid.*, p. 138, No. 316, pl. III, fig. 5.
1723. *Obverse.* Head, to right (from No. 811, Mossop medal).
 Tassie enamel. *Ibid.*, p. 138, No. 316a.

1724. *Obverse.* Similar, but from the gem engraved by Logan (from the Mossop medal).
 Tassie enamel. *Ibid.*, p. 138, No. 316b.
 Dr. John Riddell (), of Edinburgh?
1725. *Obverse.* Bust. Inscription: JOHN RIDDELL M. D. 1796 Tassie F.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 140, No. 327.
 Dr. John Stedman (1724-1791), of Edinburgh.
1726. *Obverse.* Bust. Inscription: JOHN STEDMAN M. D. DIED 16TH APRILE (sic)
- 1791 SETON PINX. Tassie F.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 148, No. 369.
 Adam Walker (1731-1821), of Manchester. Sanitarian.
1727. *Obverse.* Bust. Inscription: ADAM WALKER 1795 Tassie F.
 Tassie enamel. 62. 98mm. *Ibid.*, p. 153, No. 394.
 Dr. Robert Wallace (), of Edinburgh?
1728. *Obverse.* Bust. Inscription: ROBERT WALLACE SURGEON 1795 Tassie F.
 Tassie enamel. 46. 72mm. *Ibid.*, p. 153, No. 397.
 Dr. Peter Wright (), of Glasgow.
1729. *Obverse.* Bust. Inscription: PETER WRIGHT M. D. 1791. Tassie F.
 Tassie enamel. 46. 72mm. *Ibid.*, p. 156, No. 419.

F. I. Dentists.

- John Henderson (-1829), of London.
 1730. *Obverse.* Bust to right. No inscription or signature.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 115, No. 184.
 David Spence (-1860), of London.
 1731. *Obverse.* Bust (has been mistaken for that of Voltaire). No inscription or signature.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 147, No. 365.

VII. HOLLAND. A. Personal.

- Dr. Willem Bilderdyk (1756-1831), of Amsterdam.¹
 1732. *Obverse.* Bust, to right. Beneath: VAN DER KELLEN F. Inscription:
GUIL. BILDERDYK NAT. AMSTEL. 7 SEPT. 1756 OBIT HARL. 18 DEC. 1831
Reverse. A laurel wreath. Legend: SECULI SUI DECUS.
 34. 55mm. Kluykens, *loc. cit.*, I, p. 129.
 1733. *Obverse.* Bust, to left. Beneath: DIONISY F. Inscription: GUILIELMUS
BILDERDYK.
Reverse. Within laurel wreath: MICAT INTER OMNES 1821.
 28. 45mm. *Ibid.*, I, p. 129.
 Dr. Hendrik Daniel Guyot (1753-1828), of Groningen.² Nos. 1558-61.
 Dr. Caspar Georg Carl Reinwardt (1772-1854), of Leyden.² No. 1586.
 Albert Seba (1668-1736), of Amsterdam. Pharmacist.
 1734. There is a large medallion at the Nouvelle Ecole Superieure de Pharmacie
 at Paris.
 Dupuy, *loc. cit.*, p. 40, No. 14.
 Dr. Miguel Servede [Servetus] (1509-1553), of Paris. His medals, with Dutch
 inscriptions, will be given under France.

¹ Mr. J. W. Stephanik of Amsterdam, Secretary of the Royal Dutch Numismatic Society, has ascertained for me that the above, merely mentioned in the *Journal* for July, 1901, did possess the medical degree.

² Mr. Stephanik has found that both Guyot and Reinwardt were doctors of medicine.

Dr. Sape Talma (), of Utrecht.

1735. *Obverse.* Bust, to left. Inscription: DR. SAPE - TALMA

Reverse. Laurel and oak branches tied by ribbon, and crossed by handled mirror entwined by serpent. Beneath: B(egeer). U(trecht). Inscription: MED. PROF. IN | ACADEMIA RHENO-TRAJECTINA | MDCCCLXXVI | PRID. NON OCTOBER | MDCCCCI.

Silver, bronze. 33. 53mm. In the Government collection. I owe its description to Col. and Asst. Surg. Gen. Calvin De Witt, U. S. A., the Curator.

B. 1. *Medical Colleges.*

Aanhangel. Surgeons' Guild.

1736. *Obverse.* Within laurel branches, a skull and crossed femora. Inscription in script: CLASS COPPENS | CHIRURGYN | A° 1684

Reverse. Within laurel branches, a two-handled mortar and pestle.

Dirks, I, pl. CXXXVI, fig. 1.

The regular sequence is now resumed.

VII. HOLLAND. B. 2. *Hospitals.* (Continued.)

The following medals are also to be enumerated in this connection.

1737. *Obverse.* Twenty armorial shields, arranged in a circle, with names of the respective countries, beginning above: NEERL., DENEM., SPANJE, FRANC., HESSE, ITALIE, PORTUG., PRUISS, WURT. B, SAXE, OOST. R, BEIJER (Bavaria), ZW. N. W. (Sweden and Norway), BRITA, AMERIC, EGIJPT, RUSL., SWIT. L., BELGIE, BADE. In field, the arms of Geneva. Above, upon a scroll: GENEVE Below: XXVI. OCT. 1863 | S. DE VRIES. LA HAYE

Reverse. Within a circle, a flag with the Geneva cross. Above: 1870 Below: JOB. XXIV. 12 Legend: ANIMA. VULNERATORUM. CLAMAVIT. | (rosette) 22. AUGUSTUS. 1864¹ (rosette)

Silver, bronze, aluminum, tin. 27. 41mm. With loop, and broad ribbon of orange silk for neck and breast. Weber, *Numismatic Chronicle*, 1894, p. 132, No. 215c; *Ibid.*, English Medals by Foreign Artists, p. 82, No. 215c; *Tijdschrift etc.*, 1901, p. 34, No. 174. In the Weber, Disbrow, and Boston (the gift of the late Dr. J. J. B. Vermyne) collections.

1738. As preceding, save s. d. v. upon obverse.

Bronze. II. 18mm. With loop and orange colored ribbon. Weber, *Numismatic Chronicle*, 1894, p. 132, No. 215d; *Ibid.*, English Medals, etc., p. 82, No. 215d. In the Weber collection.

1739. *Obverse.* As reverse of preceding, save that the rosettes are absent.

Reverse. Blank.

Bronze. 8. 12mm. With loop, and white silk ribbon bearing the Red Cross. *Tijdschrift etc.*, 1901, p. 35, No. 175. In the Boston collection.

1740. *Obverse.* The Geneva Cross. Inscription: NEDERLANDSCHE VEREENIGING TENTOONSTELLING

Reverse. Within circle: AAN | 1869 (between scrolls). Below, in a compartment: PD M

Bronze. 25. 36mm. *Ibid.*, p. 12, No. 143. Prize medal of the Dutch Red Cross Society.

In this connection should be mentioned the medal of the Countess von Ross of Amsterdam, the Dutch Florence Nightingale, who spent fourteen years among the wounded, in camps and hospitals.

¹ The dates refer to the Geneva Convention and the formation of the Red Cross Society in Holland.

1741. *Obverse.* Beneath a circlet of stars, diademed bust to left, a flash of lightning striking the breast. Below shoulder: LOOS Inscription: JOH. CATH. GRAVINN. V. ROSS GEB. DE SCHUBERT | GEB. D. 10 DECEMB. 1772 — GEST. D. 25 APRIL 1814 Exergue: IN MAGNIS VOLUISSE SAT EST Beneath, a serpent circle, irradiated, within which a pelican feeding its young from its breast, resting upon a cross, trumpet, palm, and flowers, between the armorial shields of Ross and Schubert.

Reverse. Between a palm and olive branch, two stars, upon which: A-P | W Under this: HET | VADERLAND | HELPEN BEVRYDEN | EN MENSCHENRAMPEN | VERMINDEREN | WAS HET BEROEP WAARIN | ZYT STIERT Before a pyramid, surmounted by an arc of radiant stars, and bearing the All-seeing Eye above scales, a recumbent lion with a bundle of arrows in left paw and in right a sword; behind, the British shield, and at sides a crowned double eagle and a similar single one. At right of the lion three banners, bearing: MOED | OFFER | EENDRAGT, and supporting wreaths; at left three others, with VERTROUWEN | RELIGIE | VOLHARDING, also bearing wreaths; all resting upon laurel branches. To the right, a sheep; to the left, a tortoise. Below: AAN ALLE | EDELEN HAARES | GESCHLACHTS

Silver. 23. 37mm. Guioth, No. 15; Dirks, I, p. 48, No. 34; *Revue belge de numismatique*, 1848, p. 90, No. 15. In the Boston collection.

The medal of the Nederland Israelitish Sick Fund of New York has already been described, No. 156.

B. 3. Medical Societies.

Amsterdam.

Association of Deaf-Mutes (Doofst[ommen]-Vereen[iging] Guyot). See under Personals, Guyot, Nos. 1560–61.

Do. Society for the Promotion of Surgery (Genootschap ter bevordering van heelkunde), 1788. See under Personals, Bonn, No. 1536.

Do. Chirurgical Society.

1742. *Obverse.* Hygieia, erect, with right arm extends a serpent towards a burning altar; her left hand resting on an oval shield, upon which a trephine, drill, and catlin; above and to left, irradiation. Behind, two columns; the anterior truncated midway. Beneath its base: H. S. F. Exergue: the city arms, supported by fillets of laurel.

Reverse. Laurel branches, tied by ribbon. Field vacant for name. Inscription: SOCIETAS CHIRURGICA AMSTELAEDAMENSIS INITA MDCCXC.

Silver, lead. 35. 55mm. Van Loon, Verfolge, II, p. 404, pl. LXXVI, No. 791 In the Government and Boston collections, the latter the gift of Mr. L. H. Low.

Do. Medico-Chirurgical Society (the preceding, reorganized).

1743. *Obverse.* Aesculapius, seated, to left, his left arm resting upon the serpent-staff, while his right hand places a wreath and two scrolls upon an altar which is hung with flowers. Inscription: SOCIETAS MED. CHIRURG. — AMSTELAEDAMENSIS. Exergue: L ROYER INV. — M. C. DE VRIES J^R SC.

Reverse. Laurel branches tied by ribbon. Inscription: INITA MDCCXC. EXTENSA MDCCCXL.

Gold, silver, tin, bronzed lead. 36. 56mm. Very rare. Dirks, I, p. 487, No. 571. In the Boston collection.

1744. *Obverse.* Device as in preceding, save that Aesculapius signs with his right hand one of several scrolls that rest upon an altar. Inscription: SOCIETAS MEDICO-CHIRURGICA AMSTELAEDAMENSIS Exergue: 1790. 1840.

24. 38mm. A wax cast of this is in the Boston collection, the gift of the late Dr. Geo. J. Fisher of Sing Sing, N. Y. It is probably either from a rejected model for the semi-centennial, or from the Society's seal.

Do. Hebrew Society for aiding Lying-in women. See under Hospitals.

[To be continued.]

ANOTHER PORTO RICO MEDAL.

Editors of the Journal:—

IT is to be hoped that your suggestion that collectors should send descriptions of Spanish War Medals in their cabinets (not already published), may be carried out. There must be a large number of these of which no published record has yet been made, accounts of which will be valued by some future medallic collector, and the pages of the *Journal* should furnish all acquirable information. Even the pieces sold by the "street fakirs," poor as many of them are, no doubt, and of transient popular interest, will hereafter be sought to fill a vacancy, and complete a collection. They belong to the period, and are part of its history.

An instance in point is the clumsy tin burlesque medal got out to sell at the time of the Bunker Hill Centennial—"Charlestown (Ten) Minute Man" if I remember it correctly. It was wretched indeed, and a young collector then, I passed it by as utterly worthless; a few pennies would have bought it then, but I tried in vain a few months later to get one, or to learn its maker; it now brings an enormous price, compared with that for which it was originally offered, when it appears—not very frequently—in the auction room.

Excuse this homily, which, though a long preface to the brief description I have to send you, I would gladly believe might bear fruit. The obverse of my Spanish War Medal has upon the field, within an open wreath of laurel, two crossed sabres surmounted at their points of juncture with a large C over which is AUG. 9-12 and under which N. Y. V. in ornamental letters, the V much larger than its companions. The legend has the names of (?) points occupied by the command, viz.: AIBONITO COAMO ASAMONTE * PORTO RICO *. On the reverse are seven lines, the first and last curving to the circumference of the piece; PRESENTED | DEC. 1ST | 1898 |+ BY +.....| AUX CORPS | -OF- | TROOP C. | NOV-MAY. Fastened with a red, white and blue ribbon to a bar of irregular outline, on which are two crossed sabres upon two crossed cannon, with a sword belt hanging between and below and 28 on a glory of rays above: ANNUAL REUNION at the left and right, below. The Medal is bronze, its size

I have not ascertained the regiment to which the company belonged, and 28 may be its number or that of its anniversary, but have given you all that appears upon the piece, hoping it may be more closely identified.

MERLIN.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND JANES CLEVELAND.

[Continued from Vol. XXXV, p. 117.]

42. 1902. *Obverse*, A standing female figure to left, holding in her right hand, elevated, a flaming torch, and in her left, extended downward, a balance. In the background is the new building of the United States Mint at Philadelphia, Pa., above which and partly encircling it, FIRST MEETING OF ASSAY COMMISSION IN THE *Exergue*, NEW MINT. *Reverse*, Same as reverse of Assay Medal No. 39, 1899, except the date of 1902. Size 21. 33mm. Silver, for members of the Assay Commission. Bronze, two impressions only, for the cabinet of the United States Mint.

My thanks are due to Col. Bosbyshell for the above description.
Hartford, Conn.

MASONIC MEDALS.

(Continued from Vol. XXXVI, p. 28.)

MCXXXIX. Obverse, The square and compasses enclosing an ornate G, over which on the field, and curving to conform to the surrounding circle, NEW ORLEANS, LOUISIANA and beneath the square, U. S. A. Legend, separated from the field by a circle, above, PERFECT UNION LODGE NO. I. F. & A. M. and below, completing the circle, ORGANIZED APRIL 28, 1793 Reverse, Inscription in nine lines, the first curving to the edge, the second and third in double curves, TO COMMEMORATE | CENTENNIAL | ANNIVERSARY | OF | PERFECT UNION □ NO. I | APRIL 28, 1893 | — • — | J. M. WATKINS, M. D. W. M. | C. E. TURCK — S. W. | G. M. HORNOR — J. W. | — • — Aluminum. Size 30. The inscription explains the medal. In the Lawrence collection.

MCXL. Obverse, Bust of HENRY L. PALMER name beneath. Legend, above, 1801 ★ CENTENNIAL ★ 1901 and below, completing the circle, ANCIENT ACCEPTED SCOTTISH RITE Reverse, The double-headed eagle of the Rite, surmounted by a crown; two crossed swords; the delta with 32 on his breast; SPES on the left of the eagle, MEA above the crown, IN DEO on the right, and EST beneath (In God is my hope). The maker's name, CHILDS CHICAGO in small letters below. Legend, above, ★ ORIENTAL CONSISTORY, S.: P.: R.: S.: ★ and below, completing the circle, CHICAGO, A. D. 1858. Bronze. Size 24.¹

MCXLI. Obverse, On a shield-shaped planchet, the tinctures indicated by lines, azure, on a bend argent, in ornamental letters, THE MASSACHUSETTS LODGE; in the dexter base the square and compasses proper, enclosing the letter G argent; on the sinister field an Indian holding in his dexter hand extended, a bow, and in his sinister, an arrow, all proper; in middle chief the radiant All-seeing eye. Crest, on a ribbon above, a cubit arm embowed, grasping a falchion; a cluster of rays rises behind and above the crest. On the left side of the shield at the edge, a scroll with CHARTERED and on the right, a similar scroll with MAY 12, 1770; at the bottom, between the scrolls, a level. Reverse, Plain, for engraving a name. The medal is suspended by links, and a broad loop on which is a rosette, to a clasp of ornamental form on which is CENTENARY. Silver, gilt. Length over all, 44, width, 24.²

MCXLII. Obverse, Bust of Washington to right; on the left of the bust, GEORGE and on the right, WASHINGTON Legend, in double circle, in the outer circle, MASONIC CELEBRATION IN COMMEMORATION OF THE CENTENNIAL and the date, ★ 1899 ★ at the bottom; in the inner circle, OF THE DEATH OF WASHINGTON. MOUNT VERNON, VA. and below, completing the circle, ★ DECEMBER 14 ★

¹ This commemorates the centennial of the formation of the governing body of the Rite in the Northern Jurisdiction, of which Henry L. Palmer, of Milwaukee, Wis., is the presiding officer. 1858 we are informed is the date of constitution of the body which issued the piece. In the Lawrence collection. For the descrip-

tion we are indebted to Mr. Theo. H. Emmons of the Grand Consistory.

² The Centenary Medal of the Lodge named, located in Boston, Mass., and distinguished for the many eminent men who have been numbered among its members. The device is based on the Arms of the State.

Reverse, The square and compasses enclosing the letter G within which is the radiant All-seeing eye; 17 above at the left, 88 on the right; AF. on the left and AM. on the right, beneath the figures of the date. Legend, GEORGE WASHINGTON MASTER OF ALEXANDRIA VA. and below, completing the circle, LODGE N^o 22. Bronze. Size 24.¹

W. T. R. M.

"BUNGTOWN."

THE name of "Bungtown," as applied to copper coins of a certain character (among them more particularly those issued by private individuals, and destitute of value except by common consent in the neighborhood of their origin) and the question whether it was a mythic or actual locality, have been frequently alluded to in the *Journal*. In the descriptions of "Hard Times Tokens," printed in 1898, the suggestion that "Bungtowns" received their name from the bungling manner in which they were struck, was thought to be plausible, though a reference was also made to letters from correspondents which proposed another explanation. In January, 1875, the *Journal* printed an item quoting an opinion from Prof. Schele De Vere, who claimed to have found, in a village in the town of Rehoboth, Bristol Co., Mass., a locality called Bungtown, but this theory was not generally accepted. (See H. T. Tokens, No. 84) It was also noted by Dr. Green, in the *Journal* for October, 1898.

I have recently received a letter from a correspondent in Bristol, R. I., which confirms the explanation of Prof. De Vere, and that given by Bartlett in his "Dictionary of Americanisms," viz.: that "Bungtown" was undoubtedly the local name for Barneyville, a village in Rehoboth, Mass., near Providence, R. I., and the term is still in use among the older residents.

The explanation, which was long rejected, seems, by the best information I can gather, to be the most satisfactory, and localizes some of the pieces. L. H. L.

RECENT ITALIAN MEDALS OF KING HUMBERT.

THE last number of the *Rivista Italiana Numismatica* has an engraving of a medal recently struck in Florence, in honor of King Humbert, for the design of which the Alinari prize of 1500 lire was awarded to Signor Italo Vagnetti, over other competitors. The contest was held under the auspices of the *Societa Italiana per l'Arte Pubblica*, which offered to Italian artists the opportunity to compete for the premium endowed by Cav. Vittorio Alinari in September, 1900. The design as engraved shows the medal to be size 50mm., and examples in size 22mm., are to be struck in bronze and silver.

The obverse has the bust of King Humbert in profile to the right, the collar of his military uniform just appearing above a broken palm branch, at the right of the stem of which is placed the artist's name, I · VAGNETTI FECE. Legend, above and at the right, HVMBERTVS I · REX · ITALIAE · MDCCC. On the reverse, the centre of the field has a throne, on the upright posts of which are two small shields with the Italian

¹ For the description of this medal I am also indebted to Mr. Theo. H. Emmons. The celebration which it commemorates was made the occasion of a large Masonic gathering and a "pilgrimage" of the visiting brethren from various Grand Lodges and other bodies, to Mt. Vernon.

cross (Savoy); a female figure, seated, facing, typifying Charity, is nursing an infant. Standing by the left arm of the throne is the Genius of Art and Commerce; his right arm rests on a pile of books and his left supports his head; at his feet are emblems of art, a palette, compasses, square, etc., and behind him a laurel tree growing from a vase, which stands on an anvil; on the front of the left arm of the throne, in two lines, NAPOLI | 1884 and in similar position on the right arm, CUSTOZA | 1866. Beside the latter stands the Genius of Arms, facing, his right hand holding erect the fasces of a Roman lictor, and with his left he holds a banner. In the exergue is a small tablet, on which appears the Roman wolf suckling the twins Romulus and Remus; on the left of this is I · VAGNETTI | FECE; on the right, AUSPICE VITTORIO | ALINARI and beneath it, FIRENZE MCM.

In the contest above mentioned there was also a diploma of honor awarded to the second best design, which the jury gave to Signor Marcella Lancelot-Croce of Rome, and so well pleased was Signor Alinari with the results of his invitation, that he has ordered a medal with Lancelot Croce's design to be also struck. This has a bust of the King in uniform to the left; on the field the date MCM in a monogram; legend, VMBERTO · I · RE · D'ITALIA · MDCCCLXXVIII · M · C · M · Reverse, seated on the steps of a temple is a woman who holds an infant on her knees; before her stands the King in citizen's dress, who grasps her right hand with his left, while with his right hand he is supporting another child. Before the group lies the dead body of a man. Legend, A · NAPOLI · SI · MVORE · VADO · A · NAPOLI · [At Naples they are dying: I go to Naples.] The allusion in the legend is to the period when the cholera was causing great mortality in Naples, and the King was warned not to go thither. His reply to the warning and his devoted service to his suffering people greatly endeared him to his subjects. In exergue MDCCCLXXXIV.

The original medal was struck in size 40mm., and reproductions from smaller dies, with the same devices, size 22. Our descriptions are from notes furnished to the *Rivista* by Sig. Arturo Spigardi.

M.

OBITUARY.

EBEN MASON.

MR. EBEN MASON, who died in September last in Philadelphia, was well known to collectors of the last half century. We have been unable to obtain particulars of his early life, except in the most general way. He was a resident in New York for some time previous to 1860, and among the pioneer dealers there,—occasionally compiling a Catalogue, or placing a collection, and many a rare and valuable coin or medal found through him an appreciative purchaser. In 1879 he was dealing in coins in Philadelphia, under the style of E. Mason, Jr., residing in North Ninth Street; but not many years after, he came to Boston, when in 1884 the firm of Mason & Co. advertised extensively, publishing what its head styled a "Combined Buying and Selling Coin Priced Catalogue," at 225 Washington Street, one of the first of the kind. The returns were not sufficient to induce him to make that city his permanent home, and he returned to Philadelphia several years ago. In his long career he dealt with most of the collectors of coins, stamps, etc., buying and selling the choicest pieces, being especially familiar with Colonials and early United States coins, and his

opinion was highly respected and valued. He was a man of energy and upright in all his dealings, and though the latter years of his life were not crowned with the success which human judgment thought he had deserved, he left a large circle of friends who will ever cherish his memory.

L. H. L.

ALEXANDER BALMANNO.

ALEXANDER BALMANNO, son of Robert Balmanno, the Scottish historian, died at his late residence, No. 184 Fourteenth street, Brooklyn, Sunday, January 19, 1902, from heart disease. He was seventy-two years old. He served through the civil war with the Seventy-first New York infantry, and in his younger days was a member of the Volunteer Fire Department. He was for about thirty years a member of the American Numismatic and Archaeological Society — almost from its foundation — serving it as one of its Vice-Presidents for several years.

EDITORIAL.

THE unusual delay in the issue of the present number of the *Journal* has been unavoidable; but as one of the causes of that delay was the effort to procure the four photogravure illustrations which appear in this number, we shall hope that our readers will consider them as in some degree a compensation.

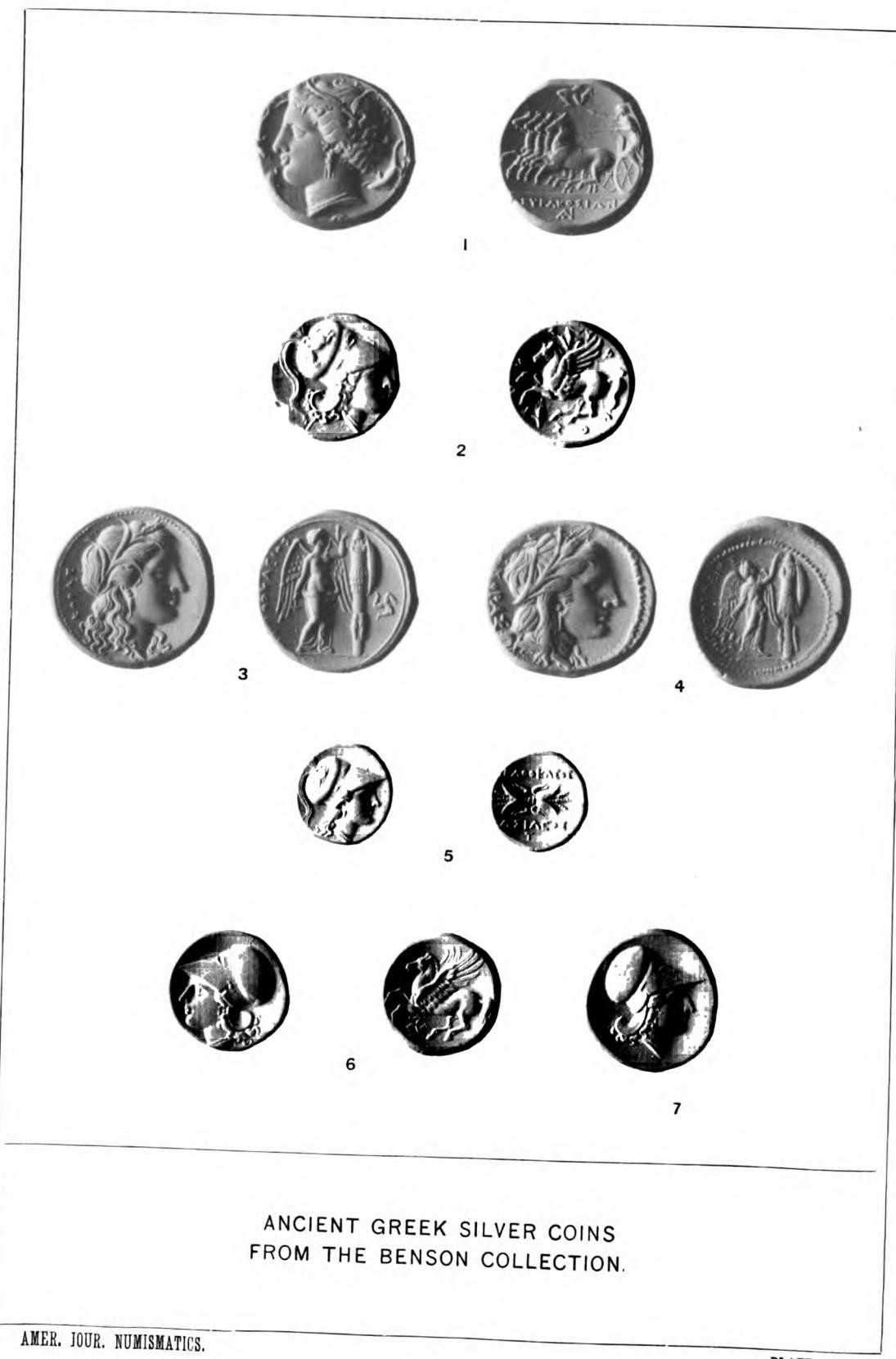
The Fugio pattern piece came to our notice some months ago, and we were promised the privilege of describing it, with an opportunity for photographing the impression, unique (so far as known), in Dr. Hall's cabinet. But his serious illness necessitated a delay in preparing the shells required for the description. By consent of Dr. Hall, a few extra shells were made for study, specimens of which can be obtained of Mr. Crosby.

Collectors of the early issues of the United States will be interested in this curious piece, so fully described on a preceding page. It is a matter of congratulation to our American numismatists, we are sure, that Dr. Hall has so far recovered his strength that he was able to give his aid in reproducing his trial-piece, and thereby giving to collectors an account of what has been heretofore an unnoticed variety. We hope that those who have been collecting Fugios will act upon Mr. Crosby's suggestion, and advise him, should they find a corresponding piece in their cabinets.

Our thanks are also due to Dr. George N. Olcott, of Columbia University, New York, for his very valuable paper, so fully illustrated from examples in his own cabinet, — a paper which will surely attract attention among foreign numismatists, who have not hitherto looked to America for any addition to their knowledge of Roman coins.

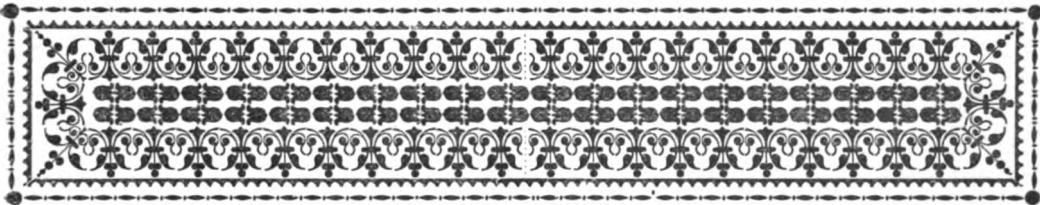
THE PROPOSED COINS FOR THE PHILIPPINES.

ON a previous page of the present number, mention is made of the recommendation of Secretary Gage, concerning a proposed issue of silver coins for the Philippine Islands; since that was printed we have been informed that the Commission has forwarded to Washington three designs for these proposed insular Pesos. They were prepared by a Filipino, and the subjects, says the *Manila Critic*, are all Filipino. In the first a native girl holds an olive branch in her left hand, and in her right a hammer resting on an anvil, while in the distance is seen the volcano Mayon. Above the figure appears the word FILIPINAS and under it UN PESO. In the second design the central figure is also a Filipino maiden gazing at the same volcano and in her right hand the hammer. The third model has the head of a mestiza, with a crown of laurel. On the reverse of all three designs are the words UNITED STATES OF AMERICA and the date of coinage.



AMER. JOUR. NUMISMATICS.

PLATE VIII.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplo in arca.

—*Horatii, Sat. I, i. 66.*

VOL. XXXVI.

BOSTON, APRIL, 1902.

No. 4.

ANCIENT GREEK COINS.

VIII. SYRACUSE, 4.

BY FRANK SHERMAN BENSON.



E have seen that in the ancient Greek democracies—those early prototypes of our own great republic—it was possible for one born in the lowest rank of life to attain, by force of natural talents, the highest position in his state. So had risen Gelon and Dionysios; so was to rise Agathokles, now chief actor on the Syracusan stage, a man even more astonishing in his rapid elevation from humble beginnings, in the startling alternation of his brilliant successes and all but crushing failures.

In many respects differing widely from his great predecessor, in a foreign birth, a jovial demeanor, an ostentatious confidence towards the common people whose support was the foundation of his power, in a total absence of pose as the champion of Greater Hellas against the barbarian, and in a deliberate wantonness of cruelty unsurpassed in the history of despots, Agathokles yet closely resembled Dionysios in his low origin, his gradual but resistless rise, his personal courage, his skill as general and statesman, and in the extreme development of that inseparable attribute of genius, the power to seize and improve each passing opportunity, and to convert apparently unavoidable defeat into victory.

Thus the handsome young potter rose from a youth which later legend filled with miraculous portents, to become in turn chiliarch, general, tyrant

and king; to ally himself by marriage with the most powerful Greek monarchs of his day, and to rule despotically with varying fortunes for nearly thirty years the Syracusan dominion, which was extended by his matchless energy and military skill until it included all of Greek Sicily, several Carthaginian provinces, much of Magna Graecia, and many Hellenic lands.

The twenty-eight years of Agathokles' reign fall into three natural divisions, each of which is represented by some distinctive peculiarity in the Syracusan issues. Period I, extending from the year 317 B. C., the actual commencement of his tyranny, embraces the seven years of consolidation and expansion throughout Sicily. Period II, opening in 310 with the Punic invasion of the island, shows Agathokles, in no wise disheartened by apparently overwhelming defeat at home, undergoing the adventures of his novel and perilous African expedition; while Period III finds the tyrant either again in his own land — its complete re-enslavement follows as a natural sequence — or later engaged in those foreign conquests on the coasts of Italy and Hellas, which filled the closing years of his active and adventurous life.

AGATHOKLES.

102. Tetradrachm, wt. 262 grs. Period I, B. C. 317-310. (Pl. VIII: 1.) Obv. Head of Persephone to left, wearing wreath of barley-leaves, ear-ring of three pendants, and necklace of pearls; around, three dolphins; beneath, NK; border of dots. Rev. ΣΥΑΚΟΣΙΩΝ in exergue. Quadriga to left, horses galloping; above, triskelis; monogram AN.

We recognize in this obverse one of the many direct copies of the Euainetos dekadrachm head, while the quadriga likewise is an imitation, in its conventional scheme resembling perhaps most closely Kimon's medallion design.

That this issue appeared towards the end of the first division of Agathokles' reign, after his subjugation of the greater part of Greek Sicily, is evident from the presence over the quadriga of a symbol new to Syracusan coinage, the triskelis or triquetra.

This figure, of eastern origin, undoubtedly in its beginning symbolized some form of solar worship. The ancient conception of the sun as a flaming chariot, in which Phoibos Apollo, the radiant god of light, was rapidly borne across the sky, would naturally become typified by a single wheel, first with four, and then, still more simply, with three spokes. A bend in each of these spokes, and corresponding gaps in the circumference, give us a form which an imaginative mind would easily convert into legs and feet, without any sacrifice of the original idea of rotary motion. We have in fact a pronounced example of the constant artistic struggle to produce some familiar shape from a conventional figure.

Certain early coins of Asia Minor bear the triskelis as type or adjunct, and Agathokles doubtless placed it on Syracusan coins in triumphant symbolism of his extended dominion over the three-cornered island. The peculiar appropriateness of this choice is shone by the continued use of the triquetra, even up to the present time, as the distinctive badge or arms of Sicily.¹

The monogram AN has, by what may seem a fanciful interpretation, been considered to contain a reference to Antandros, the trusted brother, whom Agathokles on the eve of his departure for Africa appointed governor of Syracuse.

This coin though openly imitative, displays great beauty of execution, and presents most pleasingly all the well-known charms of feature and expression. That we are, however, approaching the days of decadence appears from one slight peculiarity, the clearly defined dots in which the inscription letters end; a style of treatment which although dormant for yet half a century, becomes a distinguishing mark of the latest Syracusan issues. These dots are of course evidences of the use of a wheel for die-cutting, and as was shown in a former article (*III Magna Graecia*) they result from omitting the final elaboration with the graving-tool; an omission due not so much to haste or carelessness as to a perverted idea that such a want of finish increased the artistic effect of inscriptions.

AGATHOKLES.

103. Stater, wt. 133 grs. Period I, B. C. 317-310. (Pl. VIII: 2.) Obv. Head of Pallas Athene to right, wearing crested Corinthian helmet, ornamented with griffin. Rev. ΣΥΠΑΚΟΣΙΩΝ Pegasos flying to left; above, triskelis; beneath, ear of barley.

Again, as in Timoleon's time, an imitation of current Corinthian staters, so influential in perpetuating the type of the Pallas head, which we shall now find appearing at intervals during the continuance of Syracusan coinage.

On the reverse are seen as symbols the significant triskelis and Persephone's barley-ear, which latter implies that the Maiden's worship, so pre-eminent in Syracuse, is to suffer no neglect in spite of the manifest dedication of this issue to her rival goddess.

It appears from this and the preceding coin that Agathokles, whose early pose was that of a "simple citizen," did not yet feel sufficiently well established in his position of despot to make any change in coin-inscriptions, which, remaining as always, still proclaim the issues as "of the Syracusan people."

¹ In an interesting and exhaustive paper on the "Coinage of the Isle of Man" (*Numismatic Chronicle*, 1890), Mr. Philip Nelson discusses at length the origin and history of this emblem, which in the thirteenth century was transported across the seas by a Sicilian princess-bride, to form thenceforth the recognized armorial bearings of the little Manx kingdom.

AGATHOKLES.

104. Tetradrachm, wt. 264 grs. Period II, B. C. 310-306. (Pl. VIII: 3.) Obv. Head of Persephone to right with flowing locks, wearing wreath of barley-leaves, single pendant ear-ring and necklace of pearls; behind, ΚΟΡΑΞ. Rev. ΑΓΑΘΟΚΛΕΙΟΣ Nike half draped, standing to right, erecting trophy; on right, triskelis.

Although as a rule, for illustration, preference is given to coins acquired from well-known collections, yet this example from a private source is so superlative in excellence of style, technique and preservation that the charming Bunbury specimen (No. 477), also in my cabinet had to be passed by.

We see that the head of Persephone has assumed a new aspect; a softer and more youthful representation with long gracefully flowing locks now depicting the Maiden goddess, whose inscription ΚΟΡΑΞ shows the devotion of this issue to her special cult.

First of all Greeks, and indeed Europeans, to lead a hostile force against Carthage, Agathokles had in 310 B. C. landed on the African coast, in pursuance of an original and hazardous scheme; no less a one than to find in the actual subjugation of the great Punic city the most effective method of diverting from Syracuse the persistent Carthaginian attacks, and of terminating if possible the frequent invasions of Sicilian lands. To inspire his soldiery with the courage of despair, he conceived the daring resolution of burning all his ships, in which lay their only hope of escape if defeated; and omitting no incident of religious pomp and ceremonial, Agathokles and all his captains applied their consecrated torches, each to his own vessel, invoking by this solemn fiery dedication the divine aid and guidance of those tutelary goddesses of Sicily and of the lower world, Demeter the Mother, and Persephone the Maiden.

That this appeal seemed not made to unresponsive ears is shown by the reverse type, which portrays victory completing the erection of her trophy by affixing a Punic helmet to the upright support of the panoply; in symbolism of those early astonishing successes of the Syracusans, when at one time it seemed as though the aim of the expedition was near accomplishment, and that Agathokles might become lord paramount of Africa as he was of Sicily.

That in his new pride the tyrant now began to assume the royal title appears from the reverse inscription, wherein for the first time since the beginning of Syracusan coinage, the name of an individual takes the place of ΣΥΡΑΚΟΣΙΩΝ. The omission of ΒΑΣΙΛΕΟΣ, however, and the use of the adjectival form ΑΓΑΘΟΚΛΕΙΟΣ (probably with *distater* understood) show this change to be merely tentative, and that even the hardened despot felt a certain dread of possible accusations of disrespect towards the State and impiety towards the gods; the latter being doubtless in his eyes the far less serious charge of the two.

Mr. Percy Gardiner suggests a close and interesting parallel between this Nike and the contemporaneous Aphrodite of Melos; and certainly these two figures show great similarity in motive and treatment of drapery; probably however a resemblance only accidental, or due perhaps to the same influences. The superiority of this Victory over that on its imitative coin from contemporaneous issues of Seleukos I, will appear when, in the study of Asiatic coinage, we arrive at our consideration of the series minted by the Seleukid kings of Syria. Such triumphal types must have been inspired by those continuous and stupendous struggles with alternating victory and defeat, which were, in the east and in the west, the natural consequence of the dismemberment of Alexander's vast dominions among the Diadochoi.

AGATHOKLES.

105. Tetradrachm, wt. 263 grs. Period II, B. C. 310-306. (Pl. VIII: 4.) Obv. Similar to last (No. 104), ΚΟΡΑΣ. Rev. ΑΓΑΘΟΚΛΕΙΟΣ Similar to last.

This coin, intended to copy the preceding as closely as possible, and yet, in marked contrast, presenting every quality to be shunned by coin-art, in its barbarous style, weak execution, wretched fabric and most debased metal, is here introduced as throwing an interesting light upon the vicissitudes of a tyrant's career.

The early promise of Agathokles' triumphs in Africa, far from actual fulfillment, had suffered a complete blight. Defeats and disappointments, with the consequent sullen discontent of the army, had made more and more precarious his position in a distant, hostile land; and it was probably in an effort to allay the mutinous spirit of his soldiery that this issue was struck, and payments of long-deferred arrears were made. The straits of Agathokles compelled the debasement of his available silver bullion to the utmost possible degree consistent with circulation, as appears from a glance at the brassy appearance of the original of this illustration. "Camp pieces" are always the result of unavoidable emergency; but coins such as these, especially when contrasted with his beautiful issues of only a few years earlier, almost the finest productions of Greek dies of the day, show the depths of poverty, bitterness and discouragement to which the tyrant's bright prospects had sunk.

AGATHOKLES.

106. Gold Stater, wt. 88 grs. Period III, B. C. 306-289. (Pl. VIII: 5.) Obv. Head of Pallas to right, wearing crested Corinthian helmet, ornamented with griffin. Rev. ΑΓΑΘΟΚΛΕΟΣ ΒΑΣΙΛΕΟΣ Winged thunderbolt; T.

We now arrive at the third period of Agathokles' reign when, the African expedition having ended in total failure, the tyrant was once more in Sicily, smarting under the miscarriage of all his plans, and burning to compensate

for a succession of disappointments. Here his comparatively defenceless island enemies lay ready for the exercise of those methods so dear to his savage nature,—fire, sword, torture, slavery; and the unprovoked destruction of Segesta, with the pitiless, wanton massacre of all its inhabitants, the even more cruel and cowardly slaughter of the unfortunate Syracusan relatives of his soldiers in Africa,—a quick revenge for their having, on his desertion, revolted and slain his sons left in command,—together with the gradual but complete destruction of the exiled Syracusans who were so continually plotting and warring against him, re-established Agathokles' power on a broader and firmer basis than ever. That his assumption of the regal title was now an established fact, and as such was recognized far and wide, is shown by this coin.

The course of eastern events for the latter half of the fourth century, embracing the conquest of Hellas by Philip of Macedon, the wonderful victories and dominion of Alexander the Great, the dismemberment of this empire among his generals, and their establishment of distinct kingdoms and dynasties, must have been followed in the west with the deepest interest. Agathokles, considering himself the peer of Ptolemy (his father-in-law), of Seleukos, Antigonos and Lysimachos, whose heads or those of the deified Alexander, directly contrary to accepted Hellenic usage, adorned their several coinages, and whose title *ΒΑΣΙΛΕΩΣ* lately assumed, formed part of the inscriptions, doubtless gladly followed examples so congenial, and *ΑΓΑΘΟΚΛΕΟΣ ΒΑΣΙΛΕΟΣ*, the first instance in Syracusan coinage of the full royal title, celebrates his triumphant spirit.

The thunderbolt, which has already appeared as a type in connection with the head of Zeus Eleutherios (the Deliverer), if of any special significance here, can have been adopted by Agathokles only in ironical allusion to the former freedom of the Syracusans, and may show the established strength of a tyranny which feared not any ill effects from irritated popular passion.

AGATHOKLES.

107. Stater, wt. 105 grs. Period III, B. C. 306–289. (Pl. VIII: 6) Obv. Head of Pallas to left, wearing plain Corinthian helmet. Rev. Pegasos flying to left; beneath, triskelis.

108. Stater, wt. 104 grs. Period III, B. C. 306–289. (Pl. VIII: 7.) Obv. Similar head, but to right.

(From the Montagu sale.)

Similarity of style and fabric, as well as a marked reduction in weight from like examples of an earlier date, have caused these coins to be assigned to the same final period of Agathokles' reign as the gold stater just examined. The absence of any inscription is also a sign that the Syracusans as a people no longer enjoyed the right of coinage.

Agathokles' end formed no exception to the almost universal rule regarding tyrants, and his awful and unlamented death in 289 B. C. by poison at the hands of a favorite and trusted slave, left Syracuse without a recognized successor to his supreme command.

[To be continued.]

CORONATION MEDALS STRUCK IN AMERICA.

It is a somewhat singular and interesting fact that medals to commemorate the coronation of King Edward VII, of England, should have been struck in America, in the State of Massachusetts, and on the territory of that Province in New England which took the lead of all the Colonies in the Revolution against the authority of the British Ministry,—for as will be remembered, the leaders declared that all the blame of the opposition to the crown was due to the ill advised course of the ministry of King George the Third, and not to the King himself, and professed, for a long period after the outbreak of active hostilities, an unswerving loyalty to the throne. No doubt the medallists of England are working at this very hour, under the greatest pressure, to supply the enormous demand for souvenir medals, which will appear as the day of this great event approaches, and to bring out a bewildering variety of glittering and attractive pieces, to decorate the breasts of the faithful subjects of the new monarch. The first to be shown, however, on this side of the water, is a "Yankee notion," produced at Attleborough, Mass., within a few weeks to fill an English order.

Several months ago Mr. Charles M. Robbins, a well-known manufacturer of jewelry in that town, thought he saw a new opening for American enterprise in this direction, and crossing the ocean he secured a large order — amounting it is reported, to some \$40,000 — for striking a great variety of coronation medals, for English dealers. Numerous competitors from France and Germany, as well as from the English establishments engaged in such work, were in the field against him, and confident of securing the order; but the enterprise of the New Englander and the excellence of the samples which he exhibited, won the day. The plan was so quickly conceived and so expeditiously carried out, that Mr. Robbins was hardly missed by his neighbors until he had returned; and even then, the secret was so well kept that it was only by chance that the first shipment of three thousand pieces came to light.

It is stated that there are to be several varieties of these medals, and that they are to be widely distributed; many will be sold to the visitors who will throng the city to witness the spectacular ceremonial, which has been a rare event in recent English history; few of those now living saw her gracious Majesty Queen Victoria, when she assumed her coronation vows, and the reign of her grandfather, George III, was nearly as long as her own. These

American medals are of course unofficial pieces; for those could be produced only by royal sanction at the British mint, by its duly authorized officials, and after prolonged and careful study by the best medallists of the kingdom; they are simply a private venture; they are intended to be scattered for sale throughout the various towns and cities all over the Empire, but especially in London, as popular souvenirs of the occasion, and are similar in purpose to the numerous and attractive "Royal Medals," of various designs, so often issued in the last decade or two, by the well known house of George Kenning, of London.

Thus far we have seen only one of the eight varieties recently announced. The devices born by the others will have reference it is said to events more or less closely related to the occasion, the special guests of the Empire, the loyalty and joy of the people, or to bodies with which the King was officially connected, while Prince of Wales,—as the Masonic Grand Lodge, and the Honorable Artillery Company, for example,—or to the Colonies of the Empire, etc.; but particulars as to these have not yet been made public; and whether these are included in the American order does not yet appear. Examples of the first of these are already offered in the jewellers' shops in New York, and can be obtained in Boston of A. Stowell & Co.

The device of the piece which will be the leader of the series has on its obverse crowned busts, accolated, of the King and Queen, three-quarters facing to the left, wearing the robes, collars, crosses and jewels of their station. Legend, above, BORN · 1841 · ASCENDED THE THRONE · 1901 · CROWNED 1902 · below, finishing the enclosing circle, · H · M · EDWARD VII · KING — H · M · ALEXANDRA QUEEN ·

Reverse, The Royal arms, with crest, motto, and supporters, on an ornate shield, surrounded by the legend, EDWARD VII KING OF GREAT BRITAIN AND COLONIES ACROSS THE SEA AND EMPEROR OF INDIA. The shield is enclosed in an order chain, to which is suspended the "George," indicated on the piece merely by the war horse of the patron saint of England, the space being too minute for the dragon. The colors of the blazon, the "garter," and motto ribbon are supplied by enamels, which give a certain attractiveness to the piece, but there is no room for a careful drawing of the charges. Roses, thistles and shamrocks are intertwined with the motto ribbon.

The principal medal is about the size of a dollar (24), and has been struck in various metals, sterling silver, composition gilt, and bronzed; much the larger proportion are to be finished in the last two styles.

The projector of this novel undertaking has stepped into a high degree of popularity among his fellow citizens, and some are even suggesting that he has shown such marked executive ability and forethought that a seat in Congress would be a fair recompense.

BRISTOL.

MEDAL FOR PRINCE HENRY.

THE VISIT of Prince Henry of Prussia to America was marked by various tributes of good will, throughout the country, as every one knows; but there was one feature of his journey of special interest to numismatists. While in the city of New York he was presented with a finely executed gold medal, struck under the direction of the American Numismatic and Archaeological Society of that city, to commemorate the event. Beside the single impression in gold which was given to his Royal Highness, three hundred impressions in pure silver were struck from the dies for the members of the Society and their friends who may wish to obtain one. The custom which was inaugurated by this Society some years ago, of issuing occasional medals of a commemorative character is a most excellent one, and well maintained in the present example. The medal is size 44, American scale, and the dies were prepared by Victor D. Brenner, who designed the piece.

Obverse, a fine bust of the Prince, in profile to left, clothed in the uniform of his rank as a naval officer; he wears an order chain with the cross of the Black Eagle hanging on his breast, with other emblems of the various knightly bodies of which he is a member. The name of the artist appears in small letters behind the head of the Prince. The portrait is said to be an excellent one, and the execution of the dies is highly creditable to the engraver. Legend, on a slightly raised border, · ISSVED · BY · THE · AMERICAN · NUMISMATIC · AND · ARCHÆOLOGICAL · SOCIETY · and at the base completing the circle, NEW · YORK · FEBRVARY · 1902

Reverse, Mercury seated on clouds; he wears the typical winged cap and sandals, and holds the caduceus in his left hand, while with his right he gathers to his breast a large cluster of flowers and fruits. His head is turned to the left, so that his face appears in profile, but the body is nearly facing. Near his left knee are two shields bearing the arms of the Empire and of the United States, the latter at the right; drapery floats from behind his shoulders, and a portion of it falls across the thigh of the left leg; the attitude suggests expectancy, and the device is perhaps typical of the commercial intercourse between the two countries, which has so wonderfully increased within the last decade, rather than of that growing friendship between the two peoples which it is the hope of the Emperor may be developed to a still greater degree by the visit of his brother. Legend, on a circular band similar to that on the obverse, TO · COMMEMORATE · THE · VISIT · OF · HIS · ROYAL · HIGHNESS · PRINCE · HENRY · OF · PRUSSIA ·

We are informed that impressions can be obtained of Mr. Edward Groh, one of the officers of the Society, whose address is 1271 Broadway, New York, and that the price to all, members or others, has been placed at ten dollars.

M.

THE SPRINGFIELD, MASS., JUBILEE MEDAL.

THE Fiftieth Anniversary of the grant of a City Charter to Springfield, Mass., has just been celebrated with elaborate festivities. One of the features of the occasion was a commemorative medal, which was quite generally worn by the citizens. The obverse bears a wreath of laurel, open at the top and tied with a band at the base, where the stems crossed. Within, on the field, is the inscription in five lines, the first and last curving to the upper and lower edge of the medal, SPRINGFIELD MASS. | ORGANIZED A TOWN | MAY 14TH 1636 | CITY INCORPORATED | MAY 25TH 1852.

Reverse. On the field, two busts, nearly facing, side by side, that on the left slightly surmounting the other, and turning a little to the right; both in citizens' dress. That on the left has his name R. W. ELLIS, 1902, on a ribbon on the truncation, and the other has on a similar ribbon, CALEB RICH, 1852; the two ribbons are united in the centre by a fold of the same, on which is the word MAYORS. Legend, above, 50TH ANNIVERSARY OF THE INCORPORATION OF SPRINGFIELD MASS. AS A CITY Below, completing the circle, MAY 25TH 1902 Over the heads, in a curving line, GOLDEN JUBILEE

Bronze, size 28. Worn with a gold-colored ribbon, attached to a clasp, or bar, on which SPRINGFIELD 1902 The maker's name does not appear on the piece.

C. P. NICHOLS.

Springfield, Mass., May 27, 1902.

ENGLAND'S WORN-OUT MONEY.

EVERYBODY knows that money wears out, but few people have any idea of the extent of the wearing-out process. Those who have never thought of the subject before, will be amazed to learn that John Bull wore out over half a million of money (\$2,500,000) in his pocket during the reign of her late gracious majesty, Queen Victoria.

As a matter of fact, the loss to the Mint during the last eight or ten years of her reign was at the rate of something like £200 (\$1,000) a day, but it must be understood in contemplating this startling fact that light coins have only been withdrawn from circulation in Great Britain since 1892; so that the amount mentioned represents the waste of all the previous years. In the first year of the calling-in of light gold, the total value of the deficiency was over a quarter of a million pounds sterling, (or a million and a quarter dollars,) an average of about 4d. on a sovereign.

Since then, of course, the amount has been decreasing year by year — not because sovereigns wear out more slowly, but because they are not allowed to wear so long a time. In 1893, for example, eight and a half mil-

lion light gold coins were withdrawn, and the total loss fell to just over a hundred thousand pounds. In 1894 it fell to half that sum, and has been falling lower and lower till it has probably reached its level at about £20,000. That may be said to be approximately the annual waste of sovereigns and half sovereigns from the wear caused by circulation only.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXVI, page 91.]

THERE are again certain interpolations to be made.

V. THE UNITED STATES. A. Personal.

Dr. Asa Gray (1810-1888), of Cambridge, Mass.

1745. *Obverse.* Bust, to left. Above, to right, within wreath bound with flowing ribbon, the seal of Harvard University. Inscription, beneath: ASA · GRAY · | M · D · C · C · C · LXXXIV ·

Reverse. Blank.

Bronze. Rectangular. Life size. By Augustus St. Gaudens. At the Herbarium of Harvard University. An engraving is in the Boston collection.

Dr. George Francis Heath (1850-), of Monroe, Mich. Editor of the *Numismatist*. See below, Wright.

Dr. Nicholas Senn (), of Chicago.

1746. *Obverse.* Within circle, bust, to left. Inscription: NICHOLAS SENN

Reverse. Within circle, Hygieia erect, nude, and facing, with palm leaf on left arm, and a small twig extended by right. At left: AWARDED FOR ESSAY ON SURGERY TO At right: BY THE AMERICAN MEDICAL ASSOCIATION Inscription: SENN PRIZE | FOUNDED 1898.

Gold. 20. 32mm. Drawings through the kindness of Dr. Geo. H. Simmons, of Chicago, Secretary of the Association, are in the Boston collection.

Dr. Benjamin Pomeroy Wright (1857-), of Elmira, N. Y. President of the American Numismatic Association.

1747. *Obverse.* Inscription: AMERICAN NUMISMATIC ASSOCIATION | · 1902 · Within field: PRES. | B. P. WRIGHT, M. D. | VICE PRES'S | A. R. FREY | T. GIBBS | — . —

Reverse. THE NUMISMATIST | OFFICIAL | \$1⁰⁰ PER YEAR | G. F. HEATH, M. D. | SEC. & EDITOR | — · | MONROE, MICH.

Gilt bronze. 22. 35mm. Edges beaded. In the Boston collection.

1748. *Obverse.* As preceding.

Reverse. ADVERTISING NOVELTIES | — · — | J. K. CRANSTON | * | GALT, ONT. | · — · | COINS ETC.

Gilt bronze. 22. 35mm. Edges beaded. In the Boston collection.

B. 2. Hospitals.

1749. *Obverse.* Within a circle, an antique lamp upon two closed books. Inscription: HARRIET STONER · TESTIMONIAL | · 1891 · Without this, upon the main cross tips, above: NEW YORK Below: INSTITUTION At left: FOR - THE | INSTRUCTION At right: OF THE | DEAF & DUMB

Reverse. Blank.

Gold. Maltese triple cross, with the twelve points tipped with clover or shamrock. 22. 37mm. With ring and transverse bar, similarly tipped at sides and above.

1750. *Obverse.* Field rectangular, and void for name, etc. Upon the cross tips, at left: NEW YORK Below: DEAF & DUMB At right: INSTITUTION Above: HIGH CLASS

Reverse. In rectangular field, antique lamp upon closed books. Above: Excellence (in script) At left: IN ALL THE At right: STUDIES Below: JUNE 1889

Gold. Greek cross, with trifoliate tips. 27. 44mm. With ring and ribbon. The Ephraim Holbrook medal, in memory of a gift of twenty thousand dollars to the institution. I owe beautifully executed drawings of these medals, by John Frick, of New York, to the kindness of the principal, Mr. Enoch Henry Currier. They are now in the Boston collection.

B. 3. Medical Societies.

American Medical Association.

Besides Nos. 165, 166, and 1652, see above, under Personals, Senn.

D. Epidemics.

Vaccination.

1751. *Obverse.* A protecting shield. Inscription: I AM VACCINATED | WITH | MULFORD'S | VACCINE | ARE YOU?

Reverse. Upon inserted card: THE | WHITEHEAD & HOAG CO. | NEWARK N. J. | ALLIED PRINTING | (etc., etc.)

Celluloid, with metal rim. 14. 22mm. With pin attachment. In the Boston collection, the gift of Mr. H. B. Cushing.

1752. *Obverse.* The Geneva Cross. Upon it, transversely, a vaccination shield. Inscription: I HAVE BEEN VACCINATED | WITH MULFORD'S VACCINE | HAVE YOU?

Reverse. Upon inserted card: MULFORD'S | VACCINE | ALWAYS TAKES. | MULFORD'S | SEPTIC SHIELD | PREVENTS SORE ARMS. | (etc., etc.)

Celluloid, with metal rim. 14. 22mm. With pin attachment. In the Boston collection, the gift of Mr. Cushing.

F. 1. Dentists.

Dr. T. S. Hitchcock (), of Oswego, N. Y.

Upon the reverse of No. 1413, the medallion of Dr. Alfred Porter Southwick, of Buffalo, N. Y., in the Government collection, there is the following: By T. S. Hitchcock, M. D. S., sculptor, Oswego, New York, 1898.

F. 3. Pharmacists.

Besides No. 310, there is

1753. *Obverse.* A. J. BLOCKSOM | (scroll) | DRUGGIST | (scroll) | NEW LISBON. O.
(As that of No. 310.)

Reverse. Liberty head, to left, within fourteen stars. Exergue: 1864

Brass. 20. 32mm. Edges milled. Impressions from Dr. B. P. Wright, of Elmira, N. Y., are in the Boston collection.

1754. *Obverse.* BOWE'S | 5 | CELEBRATED | ICE CREAM SODA

Reverse. Blank, save reticulation.

Vulcanite. Quadrangular. 22 x 32. 35 x 52mm. Rubbings, from Dr. Wright, are in the Boston collection.

1755. *Obverse.* CHUMBACH | — · — | SODA | — · — | WATER | — · — | · COR.
BOWERY & FOURTH ST. ·

Reverse. Blank.

Silver. 10. 16mm. A Philadelphia token? Rubbings, from Dr. Wright, are in the Boston collection.

1756. *Obverse.* Within field, a star. Inscription: CHURCH · DODGE CO · | *
TROY. N. Y. *

Reverse. Within field: 3c Inscription: GOOD FOR | * AT THE SODA FOUNTAIN * Aluminum. 14. 24mm. Edges milled. Rubbings, from Dr. Wright, are in the Boston collection.

1757. *Obverse.* PAT. JUNE. 16. '68 | THE ELECTRIC EXTRACTOR CO | PAINT, OIL, TAR. | AND | GREASE SPOTS | REMOVED GRATIS | AT OUR OFFICE | CORNER | B'WAY & FULTON ST. | N. Y. | * SOLD BY ALL DRUGGISTS *

Reverse. A mirror.

Brass, shell. 22. 37mm. The Boston collection has rubbings from Dr. Wright.

Beside No. 414, there is

1758. *Obverse.* W. E. HAGAN | NO 1 | FIRST ST. | TROY. N. Y.

Reverse. SODA WATER | 5 | CENTS (between rosettes.)

Aluminum. 12. 18mm. The Boston collection has rubbings from Dr. Wright.

1759. *Obverse.* CHARLES HOWARD | | 267 MAIN ST. | (a heart) | MEMPHIS | TENN.

Reverse. GOOD | FOR ONE | GLASS OF | SODA | OR | MEAD

Vulcanite. 19. 30mm. The Boston collection has rubbings from Dr. Wright.

Of the following, I have been unable till now to give the description.

(543.) *Obverse.* FRENCH COGNAC BITTERS | AN UNFAILING | REMEDY | FOR | DISEASES OF | THE LIVER AND | DIGESTIVE ORGANS | S. STEINFELD | 70 NASSAU ST. | N. Y.

Reverse. A one-cent stamp.

Metallic shell. 15. 23mm. Frossard, 174th Cat., 16 Sept., 1901, No. 263.

1760. *Obverse.* Inscription: OLD CORNER DRUG STORE | · WEST, TEXAS · In field, within beaded circle: ONE CIGAR | 5C

Reverse. Blank.

Brass. 16. 25mm. Edge of obverse beaded; of reverse very finely so. In Boston collection.

1761. *Obverse.* PALACE PHARMACY DRUG CO. | A. R. TROXELL | * | MANAGER Exergue, a star.

Reverse. GOOD FOR | 1 | GLASS | * SODA WATER *

Aluminum. 14. 23mm. Edges milled. The Boston collection has rubbings from Dr. Wright.

1762. *Obverse.* Within circle of fifteen stars: 25

Reverse. IN MERCHANTISE | AT | I. F. WARRINERS | — | DRUG STORE | . + . | ANDERSONVILLE. | IND

Nickel. 13. 20mm. The Boston collection has rubbings from Dr. Wright.

1763. *Obverse.* ARCHIE WHITE | * — * | DRUGGIST | * — * | PULLMAN, WASH.

Reverse. GOOD FOR | 10 | IN TRADE.

Aluminum. 14. 22mm. Edges milled. Wright, *The Numismatist*, Dec., 1901, p. 330, No. 1724, fig.

The following can be admitted solely as showing the medicinal effect of malt liquids in producing peristalsis.

1764. *Obverse.* A hay scale, upon which a person is defecating. Inscription: DOING A LITTLE BUSINESS | ON A LARGE | (scroll) | SCALE

Reverse. GOOD FOR | 2½C | IN TRADE | —••— | LOG CABIN | * 253 * | 1ST AVE so. (Minneapolis.)

Brass. 16. 25mm. Edges beaded. In the Boston collection.

VI. GREAT BRITAIN. A. Personal.

Dr. Henry Curran (), of Dublin. Founder of medal at Carmichael School of Medicine. See below, under Medical Colleges.

Dr. Samuel Lee Rymer (1832-), of London.

Besides No. 812, see No. 1766, below.

Dr. Sir James Young Simpson (1811-1867), of Edinburgh.

I have already referred, in the *Journal* for Jan., 1895, to his great Montyon medal from the French Academy of Sciences in 1858.¹ The following is his special University medal.

1765. *Obverse.* Inscription, upon frosted ground: UNIVERSITY OF EDINBURGH Within field: Session 1851-52 (engraved) | CLASS OF MIDWIFERY

Reverse. Within concentric circles, elaborate scroll work. In field: Awarded By | Professor Simpson | To | M^r Thomas Skinner | for the Very Highest Merit as a | Pupil. (engraved.)

Gold, with field of obverse in blue enamel. 24. 38mm. With heavy scroll work above, and ring. I owe impressions to Dr. Thomas Skinner, of London, a recipient.

Dr. James Watson (1787-1871), of Glasgow. President of the Faculty of Physicians and Surgeons.

See below, under Medical Colleges.

B. I. Medical Colleges.

England.

College of Dentists of England. See the following.

Metropolitan School of Dental Science. London.

1766. *Obverse.* Beneath an antique lamp, a shield bearing dental instruments, the staff of Aesculapius, a microscope, and cast of jaw. Below, upon a plicated band: NON SIBI - SED TOTI. Inscription: COLLEGE OF DENTISTS OF ENGLAND INST. 1856

Reverse. Within circle: PRESENTED | TO | Richard Harrison (engraved) | STUDENT OF THE | METⁿ SCHOOL | OF | DENTAL SCIENCE | SESSION 1862-63 (engraved) Inscription: THE RYMER MEDAL | + FOR GENERAL PROFICIENCY +

Gold. 21. 34mm. Casts are in the Boston collection, the gift of Dr. Richard Harrison, of London, a recipient.

Scotland.

Edinburgh. Medical Dep't of the University. See under Personals, Simpson.

Glasgow. Anderson's College.

1767. *Obverse.* Within border of laurel leaves: SENIOR ANATOMY | 1890-91 | HAROLD ASHTON

Reverse. Blank.

Gold, silver. Oval, 22 x 26. 34 x 40mm. With loop and ring. I owe rubbings to the kindness of Dr. H. Ashton, of Oldham, Lancashire, a recipient.

Do. Faculty of Physicians and Surgeons.

1768. *Obverse.* Within field, with flourishes: CONJURAT AMICE | NON VIVERE | SED | VALERE VITA. Inscription: FACULTY OF PHYSICIANS AND SURGEONS OF GLASGOW Exergue: 1599

Reverse. Within field: AWARDED | TO | HUGH W. ARBUCKLE | STUDENT OF MEDICINE | 30TH MARCH 1867 | CHEMICAL. Inscription: FOUNDED BY THE FACULTY IN HONOUR OF THEIR PRESIDENT JAS. WATSON M. D. Exergue: 1860

Oval, 28 x 34. 45 x 53mm. Accompanied by five sovereigns. I have rubbings from Dr. H. W. Arbuckle, of Thorne, near Doncaster, a recipient.

Ireland.

Dublin. Carmichael School of Medicine.

Beside No. 622, there is the following.

1769. *Obverse.* Between laurel branches, crossed and tied by ribbon: RICHMOND HOSPITAL | OR | CARMICHAEL SCHOOL | OF | MEDICINE

¹ This was in recognition of his most important benefits to humanity, as obstetrician, gynaecologist, predecessor of Pasteur and Lister in combatting the dangers of hospitalism, the discoverer of chloroform as an anaesthetic, and the first thus to annul many of the perils of child-birth. The above I also mentioned in my paper upon the medals and jetons illustrative of obstetrics and gynaecology (N. E. Medical Monthly, 1887, No. 57), and described in full in the *Sanitarian*, for Sept., 1889, No. 1086.

Reverse. Within similar branches : SPECIAL PRIZE | AWARDED TO | ALFRED LLOYD OWEN | IN THE JUNIOR CLASS | BY | HENRY CURRAN ESQ. | LECTURER ON ANATOMY | & PHYSIOLOGY | APRIL 1864

Silver. 23. 37mm. I owe drawings to Dr. A. L. Owen, of Kent Lodge, Southsea, a recipient.

B. 2. *Hospitals.*

Dublin. Richmond Hospital for Epileptics and the Insane. See above, under Medical Colleges.

Do. St. Joseph's Hospital for Children.

1770. *Obverse.* A laurel wreath, in high relief. Inscription : SISTERS OF CHARITY. TEMPLE ST. SURGICAL AND MEDICAL DISEASE (*sic*) OF CHILDREN.

Reverse. A similar wreath. SESSION 1890-1891. WON BY M. G. McELLIGOTT

Silver. 24. 37mm. I owe the description to Dr. M. G. McElligott, of Wigan, Lancashire, a recipient.

B. 3. *Medical Societies.*

England.

Royal Botanic Society of London.

1771. *Obverse.* A mass of palms, tree ferns, etc. Beneath, to right : B. WYON SC. Exergue: 1839

Reverse. Within crossed oak branches, tied by ribbon and entwined with roses, thistles, and shamrocks, surmounted by a crown : JOHN W. ELLIS | FOR | A BOTANICAL ESSAY | QUEEN'S JUBILEE YEAR | 1887 Inscription : ROYAL BOTANIC SOCIETY OF LONDON Exergue: B. WYON

Gold. 33. 52mm. Photographs are in the Boston collection, from Dr. J. W. Ellis, of Liverpool, a recipient.

Ireland.

Dublin. Royal Pathological Society.

1772. *Obverse.* Within crossed laurel branches, tied by ribbon : SOCIETAS | PATHOLOGICA | DVBLINIENSIS | 1838

Reverse. Within similar branches : GERALD F. YEO | 1860

Gold. 23. 38mm. I have impressions from Dr. G. F. Yeo, of Totnes, South Devon, a recipient.

The regular sequence is now resumed.

VII. HOLLAND. B. 3. *Medical Societies.* (Continued.)

Amsterdam (continued).

1773. Society for the Promotion of Natural Science, Medicine, and Surgery (Genootschap ter bevordering van natuur-, genees-, en heelkunde).¹

Journal of the American Medical Association, 14 Feb., 1891, p. 240. I have not yet succeeded in obtaining the description of this medal.

Do. Vaccination Society (Koe Pok- Inentings Genootschap). See under Personals, Themmen, No. 1598.

Do. Dutch Society for the Promotion of Pharmacy.

1774. *Obverse.* Laurel branch, and serpent drinking. B(egeer). U(trecht)., separated by Maltese cross. Inscription : NEDERLANDSCHE MAATSCHAPPIJ TER BEVORDERING DER PHARMACIE

Reverse. Crossed laurel branches. Beneath : (C. J.) BEGEER UTRECHT

Bronze. 30. 46mm. *Tijdschrift*, etc., 1899, p. 134, No. 209.

Do. International Society of Hygiene.

1775. *Obverse.* Bust of the Queen, to left. Inscription : INT. WEDSTRIJD VOEDINGS-MIDDELEN EN HYGIENE | * AMSTERDAM 1895 *

Reverse. Oak and laurel wreath.

Gilt bronze. 30. 47mm. *Ibid.*, 1897, p. 256, No. 108.

¹ Founded in 1890. Confers a gold medal every ten years for best microscopic work during that period. The first medal has been given to Prof. E. Haeckel, of Jena, for researches upon deep-sea zoology.

Haarlem. Dutch Society of the Sciences. *Tijdschrift*, etc., 1901, p. 210, No. 243.
See under Personals, Boerhaave, No. 1534.

Utrecht. Provincial Society of the Arts and Sciences.

1776. *Obverse*. Minerva seated beneath a tree, extending a wreath and holding lance and armorial shield. At her feet an owl, globe, the staff of Aesculapius, and other symbols. In background, the city. Exergue: B. C. V(an). CALKER.

Reverse. Laurel branches tied by ribbon. Inscription: PROV. UTRECHTSCH. GENOOTSCH. V. KUNST. & WETENSCH.

Ibid., II, p. 67, pl. XLIII, No. 480.

Do. Ninth Ophthalmic Congress. 1899.
See under Personals, Donders, No. 1543.

There are also in Amsterdam and other cities in Holland several "life-saving" societies, to encourage rescues from drowning, etc., as the Dutch Humane Society, the North and South Holland Preservation Society, and those of Karen and Rotterdam. Their medals have the legends OB SERVATUM CIVEM, FELIX MERITIS SERVANDIS, etc. Though they are frequently considered as medical, and there are several of them in the Government collection, I am compelled to exclude them as outside the present limits. Of the following, however, exception can be made, as it anticipates the modern scientific method of resuscitation.

1777. *Obverse*. A woman, kneeling and pressing the breast of a drowned person, wards off the scythe of a skeleton which stands in the water. Upon ground in front: J. G. HOLTSCHEY FEC. At left, a house. Inscription: REDDITUR HIC ENECTUS AQUIS PATRIAQUE SUISQUE.

Reverse. Within oak branches tied by ribbon: PRINCIPALIS SOCIETAS. Inscription: OB SERVATUM CIVEM EX DONO SOCIETAT. AMSTELAED. CICIOCCCLXVII (1767).

Van Loon, Verfolge, p. 441, pl. XXXVI, No. 399.

D. Epidemics.

a. The Plague.

Leyden. 1574.

1778. *Obverse*. The city of Jerusalem. Before it a camp, from which an angel drives the soldiers. Inscription: VT SANHERIB A IERUSALEM | 2 REG 19.

Reverse. The city of Leyden, before which the Spanish trenches. Inscription: SIC HISPA LEYD NOCTV FVG.

Silver, tin. 30. 48mm. Pfeiffer and Ruland, p. 90, No. 274. In the Government collection.

[To be continued.]

ITALIAN COLLECTIONS.

KING Victor Emmanuel III has manifested his interest in the study of numismatics by the purchase of a large collection, known as the Marignoli cabinet, which contains upwards of thirty-two thousand pieces, three thousand of which are gold. It is stated that his Italian Majesty now has the largest private collection in the world. His Holiness Pope Leo XIII has added to the Vatican collection the fine cabinet of six thousand Papal coins, gathered by Cardinal Randi, and the beginning of a cabinet has been made by the civil authorities in Rome, who have purchased the Stanzani collection, the Campani cabinet, composed chiefly if not entirely of gold coins, and one or two others of local reputation, together with the various pieces collected during the last thirty years from excavations in the city. Signor Camillo Serefini has been appointed curator, and the coins are being arranged for study in the "Palazzo de Conservatori."

MEDALS OF THE GRAND ARMY.

IX.

THE various local "Posts" of the Grand Army of the Republic, the name borne by its constituent bodies of soldiers of the Civil War throughout the country, have medallic badges and medals, which they wear on their public parades, on Memorial Day; on the occasions when, as organized bodies they appear in the grand processions which mark the gatherings of the Grand Encampments of the Order, and on other more private functions, when they assemble in their places of meeting to carry out the purposes of preserving the memories of the great conflict, and providing for the private charities which they have for years so generously dispensed to the sick and needy among their membership. These medals often have some interesting local allusion to the place where the Post is stationed, or to some event, the memory of which may kindle patriotic feeling. Some of these local medals, selected at random from my collection, and worn by Posts in different States of the Union, will next be described.

1. Post 7 of Nashua, N. H., has a medal on the obverse of which appears a circle bearing the arms of the State of New Hampshire, a vessel's hull, nearly ready for launching, with three short masts, from which flags are flying; these arms are encircled by a garter inscribed SIGILLUM REIPUBLICAE NEO HANTONIENSIS (Seal of the Republic of New Hampshire.) Legend, surrounding the seal, POST NO 7 DEPT OF N. H. and at the bottom, filling out the circle, G. A. R. Reverse, A laurel wreath, open at the top, fastened at the base with a small bow of ribbon; the stems do not appear crossed, but are joined as one. Under the junction, in very small letters, the engraver's name, J. K. DAVISON, PHILA. The field within the wreath is blank for engraving. Worn with a blue ribbon, attached to an ornamental clasp, on which in a curving line, NASHUA, N. H. These, like many others, are worn not only by the active members on public occasions as mentioned, but by "Associates," in which case the word ASSOCIATE is usually stamped in gold letters diagonally across the ribbon. This remark applies to many of these pieces. Bronze. Size 20.

2. Post 56, of Cambridge, Mass., has a handsome elliptical medal. On the obverse is a fine view of the famous Washington elm on Cambridge Common, beneath whose branches Washington unsheathed his sword when he assumed command of the Continental army, and took the direction of the siege of Boston, in 1775. Legend, UNDER THIS TREE WASHINGTON FIRST TOOK COMMAND OF THE AMERICAN ARMY At the bottom, filling out the legend, which is on a burnished border, is the date, ★ JULY 3, 1775 ★ Reverse, Plain, for engraving the owner's name, etc. Worn with a red ribbon, attached by a ring in the rim of the medal, and suspended from a bar of ornate shape, on which in a small ellipse at the top, in two lines, the first curving, POST | 56; clusters of oak leaves on either side extend to the horizontal part of the bar, on which CAMBRIDGE, MASS. and G. A. R. on a small scroll or ribbon beneath. Bronze. Length of ellipse, 24; width, 30; width of bar, 24.

3. Post 71, of Holyoke, Mass., have a circular medal, of bronze, on the obverse of which is a portrait bust, three-quarters facing to the left, of Gov. Andrew, in citizen's dress; Legend, WE STAND BY THOSE WHO STOOD BY US and beneath, completing the circle, JOHN A. ANDREW Reverse, a view of the Connecticut river, as crossed by the great dam at Holyoke; under the dam, its name, HOLYOKE; beneath this are two national standards crossed, showing the union, and surmounted by a small wreath

of laurel, open at the top. Near the lower edge at the left, the maker's name, JOS. K. DAVISON PHILA. in the usual small letters. No legend. Size 22. Edge ring, white ribbon, and clasp similar to that last described, but with laurel instead of oak leaves; on the small ellipse at the top, G. A. R. on the horizontal bar, HOLYOKE, MASS. and POST 71 on the small ribbon beneath. Width of bar, 24. Many but not all the medals worn by Massachusetts Posts have white ribbons, alluding to the tincture of the field on the arms of the Commonwealth and of the State colors.

4. Slocum Post, of Providence, R. I., use a medal which has on the obverse a portrait bust in profile to left, of the soldier whose name it bears, in uniform. Legend, SLOCUM POST N^o. 10 DEPARTMENT OF RHODE ISLAND G. A. R. Reverse, The star of the Order, as described; above which, curving to the upper edge, CHARTERED FEBRUARY 27TH 1868. Edge ring, yellow ribbon, embroidered with the letters G A R in cipher, in red, white and blue silk. Suspended from a bar having on the centre the armorial shield of the State, bearing an anchor over which HOPE with RHODE ISLAND a word on each side of the shield. Bronze. Size 26; length of bar, 29. The dies were engraved in Philadelphia and the medals were struck by Col. J. K. Davison.

5. Post 30, of Willimantic, Conn. Obverse, A soldier in the uniform of the time of the Civil War stands in the foreground, facing slightly to the right; he leans on his rifle, which is in front of his body; in the back-ground, on the left, a view of a camp, tents, a tree, etc.; and on the right, a pier, on which a figure is standing looking off at a ship in the distance. On a ribbon beneath his feet, 1861-1865 Legend, WE STAND BY OUR COUNTRY'S DEFENDERS Reverse, Inscription in six lines, CARE FOR HIM | WHO SHALL HAVE | BORNE THE BATTLE | AND FOR HIS WIDOW | AND HIS ORPHANS | A LINCOLN Bronze. Size 22. Edge ring, and ribbon of red, white and blue, in perpendicular stripes. Ornate bar, on which in four lines, all but the second curving to conform to the edges, G. A. R. | FRANCIS S. LONG | POST N^o 30 | WILLIMANTIC, CONN. Width of bar, 26.

6. George G. Meade Post, of Philadelphia, Pa. Obverse, Naked bust of Gen. Meade in profile to right; under the truncation, in small letters, H. A. & CO. Legend, GEORGE C. MEADE POST NO. 1, DEPARTMENT OF PENNSYLVANIA, G. A. R. Reverse, A garter or soldier's belt, buckled, with the legend UNA PATRIA UNUM VEXILLUM (One country, one flag); on the belt slide, at the bottom, in an ellipse, U.S. The centre of the field within the belt is plain for engraving. Bronze. Size 24. Edge ring, blue ribbon, on which is woven a large cipher of G enclosing A 1 R, the letters in yellow, the last two barred with red; on the G at the top, MEADE POST and on the bottom, PHILADELPHIA. The ribbon is attached to a bar with semi-circular top; on the centre is a horse's head, with bridle, to right, emerging from a shield, with OLD BALD in two lines at top and left (this was Gen. Meade's famous charger, well known to the troops); above the shield an eagle with wings displayed, on a ducal coronet; scrolls curving upward on the right and left, the former with APPOMATTOX the latter with GETTYSBURG; under that on the left, a horseshoe surmounted and crossed with a broken sword, the hilt above, and two small crossed cannon beneath the hilt at the left; on the right is a bayonet on a broken musket barrel, piercing a spur, with an anchor beneath the point at the corner. Beneath, on the left, CHARTERED and on the right, OCT. 18TH. 1868. Width of bar, which is of bronze, 24; height, 14. Struck by Davison, in Philadelphia.

7. Post 51, of Philadelphia. Struck to be worn at St. Paul, 1896. Obverse, on the field, a sheep to left, standing; a ram to right behind her, and a lamb lying on the

ground in front, alluding to the name of the Post, LAMBS, which is stamped in gilt on the ribbon, which is of light blue. Legend, separated from the field by a radiated circle, and on a deadened border * POST 51 * above, DEPT. OF PENNA. G. A. R., below. Reverse, A five-pointed star in the form of the star of the Order, with trefoiled points, each incused with a small six-pointed star, and on the three lower points of the large star G A R also incused; on the central circle, which is roughened, 51; a ribbon with plicated ends resting on the two upper points, has POST Legend, extending downward from the ribbon scroll, * DEPT. OF PENNA. G. A. R. * Bronze. Size 20. Worn with an ornate bar, on which ST. PAUL 1896 The bar is of bronze. Length, 24; height, 10. This medal was also struck by J. K. Davison of Philadelphia; the popular name of the Post was given, as we are informed, not as usual from some distinguished officer or gallant comrade, but in allusion to a group of "innocent" members, who were active in its formation, and known by the soubriquet of "The Lambs."

8. Post 63, Philadelphia. A star-shaped planchet, trefoiled on the points which are bordered with small circles and the field of each point having a triangle divided into three small triangles with their apices touching a central boss; on the field, in a circle, the bust of Gen. Birney in uniform of his rank, three-quarters facing to right. No legend. Reverse, Plain, save for the inscription in four lines, the first and last forming a circle, GEN. D. B. BIRNEY | POST 63 | —— | G. A. R. | DEPT. OF PA. Edge-ring between the two upper points; upper and lower bars with a blue-edged ribbon and the national flag in colors (eight stars in the union, and thirteen stripes) woven, falls from the upper bar, which is of ornate form, and has in three lines, POST 63 | G. A. R. | PHILA. the first and last curving to the edges; the bar shows a break in the die on some impressions. Bronze. Size of star from point to point, 31; width of upper bar, 28; height, 10.

9. U. S. Grant Post 28, Chicago. Planchet in the form of a canteen, with the "mouth" at the top; the strings falling over its face make an enclosure for the bust, in profile to left, of Gen. Grant in citizen's dress. Legend, on the left, DEPT. OF and on the right, ILLINOIS with the initials G. A. R. below. Suspended by two chains from an ornate bar which has on the upper, semicircular, part, U. S. GRANT POST beneath which is a roughened ellipse with a large 28 and CHICAGO curving upwards, below. The reverse of the canteen is entirely plain. A blue ribbon falls from the bar behind the piece. Bronze. Size of canteen, width, 22; height, 24; width of bar, 24; height, 15.

C. P. NICHOLS.

[To be continued.]

GREEK AND ROMAN COINS IN THE ART MUSEUM, BOSTON.

LOVERS of ancient coins in the vicinity of Boston will be interested in examining a collection of 466 pieces, selected for their artistic value, and lately opened to inspection in the Art Museum. Twenty-three are Roman coins, of Imperial types, and all but one with portrait heads, admirably preserved. All the rest are Greek, gathered "from all parts of the Hellenic world, from Southern Italy to Egypt." Among these there is a decadadrachm of Syracuse, by Euainetos, but unsigned, and belonging to the series so lucidly described in a recent number of the *Journal* by Mr. Benson. This is in remarkably fine preservation, as is also an interesting tetradrachm of Agrigentum.

A REPORTER'S STORY OF AN 1804 DOLLAR.

THERE seems to be something wonderfully attractive to the pen of the reporter, in the Dollars of 1804, and the blissful ignorance of facts in the case well known to every collector, which the average newspaper story about this particular coin displays, is singularly refreshing. Indeed we have sometimes thought that a collection of the romantic tales on the unexpected appearance of one of these pieces in some far-away village, and its veracious history, would furnish an amusing contribution to the Curiosities of (Numismatic) Literature, as fascinating almost, as the pages of D'Israeli's volumes. One of the latest of these narratives, remarkably complete in its details, appeared in a despatch printed on the first of June in Boston, as coming from Cleveland. One might think it was two months behind time. How much truth there may be in its account of the tribulations of the "secret service officials" we do not know; but we think it quite as truthful and accurate as the rest of the story; if those officials know anything of the subject, they must be aware that (1) there were not 19,000 pieces of this coin struck in 1804; (2) that that issue was never recalled, because there was none; (3) that the "four" owners of a genuine 1804 are as mythical as the rest of the tale; (4) that the use of *paste* to unite two pieces of silver so that experts were unable to detect the alteration in the coin is almost as wonderful a discovery as the wireless telegraph; so complete was the adhesion that the supplementary 4 was removed from its place with difficulty by a sharp instrument! But the richness of the narrative must speak for itself, and because of its very absurdity, we give it place in the *Journal*. The curious blending into one of widely different occurrences is not the least amusing part of the story. We add a few comments in brackets, to the newspaper account.

COIN MYSTERY SOLVED.

CLEVELAND, O., May 31.—The sequel to the "1804" silver dollar investigation, which has got one man in jail, and worried the secret service officials for several months, has disclosed one of the cleverest plots of counterfeiting that Treasury officials have yet discovered.

Of all United States silver dollars, specimens of the 1804 issue are the most valuable. Nineteen thousand of these dollars were turned out by the Philadelphia mint. [1. This deduction from the Mint Report has been shown to be without a sound foundation]. Later the issue was recalled, and all but four of the total issue have found their way back to the Treasury and were destroyed. [2. This perhaps refers to the surreptitious issue of a few pieces about forty years ago.] Two of the four that were not returned are in New York, and two in Boston; one of them being a part of a rare collection of coins to the Boston Art Museum. [3. Simply contrary to fact. If there were such a piece there, of the "restruck issue," the "secret service officials" would be justified in seizing it. The difference is easily distinguishable.]

Several months ago B. H. Smith of Lima, O., offered to sell an "1804" dollar for \$25. Government officers learned of the coin, and Capt. Abbott of the Secret Service Department began an investigation. He found Smith and placed him under arrest on a charge of having in his possession a counterfeit coin. Smith protested that the coin was genuine. He said he had bought it from a school teacher in Hamilton, O. The teacher, he said, had the coin in his possession for sixteen years. He had got it from an old German who had served in the English army, and had received the coin with his pay when discharged from the army. The German kept the coin for six years.

Sure as were the officials that the coin was a counterfeit, they were altogether unable to establish the fact. Two reasons they offered for their belief—one that all

coins of the issue had been accounted for [4. If this be true, a catalogue of all "accounted for," for comparison with Mr. Nexsen's list, as printed in the *Journal*, would be invaluable], and another that the coin was scarcely worn. The more experts who saw the coin, however, the more differences of opinion there were. It was a perfect specimen, correct in weight and without a blur. The question finally resolved itself to the conclusion that if Smith's coin were genuine, one of the other four which had been so carefully guarded for so many years, was not. The owners of the four dollars were communicated with and these coins were subjected to a careful examination. [5. The addresses of these four owners, if they could be furnished, might strengthen the tale. Unfortunately, however, the *Journal* for April, 1891, gave the ownership of twelve, and later of one more; thirteen in all can be traced.] All were declared genuine, but to all appearances none were any more so than Smith's. [A "Mr. Smith," of Chicago, was said to own one a few years ago, which on examination, as stated by Mr. Nexsen in our pages, proved to be an alteration. The piece under notice may be the same.]

Through illogical conviction, rather than any good reason, Capt. Abbott stuck to his belief that the coin was a counterfeit. The dollar was sent to the Treasury Department for a final opinion. After a careful examination the Treasury officials failed to establish the spuriousness of the coin. A new test was made and the whole problem was quickly solved.

By the use of a very sharp instrument the figure "4" was removed from the face of the dollar. Below the figure the face was perfectly smooth. The rest was clear.

A silver dollar of some issue before 1810 was secured. There are many of them and they are not very valuable, the 1804 issue being the only one of the decade that was recalled. [6. Why should a genuine issue have been *recalled*?] By patient work the last figure on the dollar was scraped off, leaving the first three figures of the date. A figure "4" was cleverly cut out and pasted in the place of the removed figure. It was very securely fastened, for it was with much difficulty that the figure was removed. [7. The difficulty of removal of a *pasted* figure could only be excelled by the difficulty of accepting the story.]

By the discovery of the Treasury Department the holders of the genuine 1804 dollars are much relieved ["For this relief much thanks"], and Smith's dollar lost in value an even \$1000.

A NEW CONTORNIATE.

THE *Revue Numismatique* gives the description of an unpublished Contorniate recently added to the cabinet of the Museum at Treves; it was found in the ruins of Augusta Trevirorum; the obverse has a charioteer labelled TIMENDVS driving a quadriga: whether this was the name of the man himself or expresses the hope that he is "*one who should be feared*," does not seem to be settled, but the latter is probably the interpretation, for the reverse has the victorious charioteer standing between two altars; he holds a whip in his right hand, and the palm branch of a victor in the contest in his left. The legend is KALORONE NIKA; the last word may perhaps be an abbreviation of Nikator (signifying *conqueror*), and gives his name (?) but we have seen no explanation confirming this.

THE CATHERINE PAGE PERKINS COLLECTION OF ANCIENT COINS.

IT is most encouraging to all earnest students of numismatics to observe the increasing interest in the study of ancient coins. A recent number of the *Boston Transcript* has an excellent article on this subject, *apropos* of the Catherine P. Perkins Collection lately deposited in the Art Museum, Boston; aside from its comments on this fine cabinet, and some other objects there deposited, of classic interest though less closely related to coins, it gives such a complete yet succinct *resume* of the subject, that we believe it will be of value to many *Journal* readers if we reproduce it in our pages. It is only through acquisitions by our Museums and public institutions, of sketches of this character, and the faithful study of their contents, so frequently and earnestly advocated in the *Journal*, that American students can ever take a place beside the numismatic scientists of England and the Continent. We still cherish the hope, which we have so often expressed, that our Government will turn its attention to the foundation and endowment of a coin department, either in connection with the Mint—which already has the nucleus of an interesting collection—or with the Smithsonian Institution, or a National Museum, like the British Museum in London.

One of the most striking differences between ancient and modern coins, though not the only one, is due to the fact that the early coins were struck without a collar to give the coins an exact circular shape. The irregularity of form which is the result of the older process not only gives the old coins a distinguishing characteristic which testifies to their antiquity, but makes them seem much more closely allied to hand work, and therefore more individual. The age of machinery, and consequent uniformity, had not reduced everything to the same mechanical level of quality, and a coin struck by the old Greeks is, not infrequently, a distinct contribution to art as well as to history. The importance of the study of coins is constantly becoming more widely realized, and the great European museums devote immense sums to their coin collections. There is hardly any phase of ancient life and manners upon which the coins of the time do not throw light, and even if this were not so, the best ancient coins of the classical period would still stand as invaluable examples of pure art, affording a standard for all future numismatics.

The Catherine Page Perkins collection of Greek and Roman coins, nearly five hundred of which have now been placed on exhibition in the room of the Greek gems, bronzes and terra-cottas at the Museum of Fine Arts, may be considered the beginning of an important part of the work of the Museum—and an admirable beginning—for in quality the coins shown are of the highest and most beautiful kind, illustrating the finest types struck by the various Greek States and colonies. They are not only of remarkable interest, artistically and historically, but they afford an object lesson of great significance, exhibiting the infinite superiority of the old coinage over the new, and the unspeakable deterioration that has taken place in this branch of art. It is to be hoped that a printed catalogue of the collection may be made, as it would be of much service to students of numismatics, and a useful guide to a casual visitor. A descriptive catalogue, explaining the mythological symbols employed by the Greeks, and other such details, would stimulate interest in the collection and be an aid to intelligent study of it. The artistic quality of the coins speaks for itself, but all the ramifications of the science of numismatics, so intimately allied to ethnographic, literary and religious studies, are well calculated to arouse popular interest. The owl, the tortoise, the lamb, the crab, the bull, the eagle, the horse, the lion, the ox, the

dove, the fish and other animals, wild and domestic, which appear on these coins, as well as mythical beasts and birds, such as the winged horse or the centaur, all have a distinct meaning.

The very earliest examples of coins, made in the seventh century B. C., in Ionia, are here shown; they are primitive and rude indeed, having the shape of a bead, and the size of a small pea-bean, upon which is the imprint of a simple geometrical die. From such crude beginnings the art developed rapidly throughout the Greek world, until, in the coinage of Athens and of Syracuse, we have those unsurpassed examples which are still the best existing types of metallic currency, manifesting, on a small scale, the exquisite taste and sentiment, the knowledge and skill, of a race of unrivalled plastic artists. It is remarkable in what a perfect state of preservation these very old coins come down to us, particularly those of gold, in which so much less alloy was anciently employed than at later stages. The pieces are, of course, chosen with a view to their exceptionally fine condition, and must therefore be those which, by various chances, escaped the usual hazards of attrition in daily usage. Most of them look as new, so far as the results of wear are concerned, as if they had been coined yesterday; the relief is sharp and clear, and there is no evidence of that incessant journeying from hand to hand and from purse to purse which is the common lot of *Regina Pecunia*.

UNITED STATES TRADE DOLLARS.

[A BIT OF HISTORY.]

THE United States Trade Dollar was one of the disappointments of its period. The constant demand for Mexican Dollars in the Orient, and for Austrian or Maria Theresa Dollars in certain parts of Africa, led some individuals to believe that a market could readily be found, to work off a part of the superfluous product of the silver mines of the West. Great preparations were made to get out an attractive coin which, in beauty of execution, purity of metal, and intrinsic value, should surpass its competitors. The mints at Philadelphia, San Francisco and Carson City were equipped for striking them, and in 1873 the first pieces were ready for export. Columbia seated on a bale of cotton, extending the olive branch of peace with her right hand, while her left, holding a scroll inscribed Liberty, falls beside her, and a sheaf of grain behind the bale, furnished the device which was to win the approval of the "heathen Chinee," and the shrewd merchants and tradesmen of the Celestial empire.

Unfortunately for the promoters of the scheme, the Chinese were not attracted. The Act that provided for coining the pieces allowed them to be used at home as "legal tender." There were difficulties in the way, for their weight slightly exceeded that of the Standard Dollars, by seven and a half grains; and in the hope that they might win favor, by necessity perhaps, rather than by desert, the law which authorized "Trades" discontinued the coinage of "Standards." The effort proved futile; the legal tender quality was abolished in July, 1876, and after a six years' struggle, the plan proved

to be a complete failure, and in 1878 Standard Dollars were again coined. For five years longer the Trades were struck in Philadelphia, for Proof sets only, and then ceased to be coined. Large numbers went to the melter, after they had ceased to have any value except as bullion, and now they are seldom seen except in the cabinets of collectors. The proofs bring premiums from 50 cents upward; uncirculated specimens are quite rare, and it would now be difficult to obtain a complete set of the various dates and mint letters.

The experience of the Government with this issue was such that it probably will be long before it is repeated, while the less valuable Mexicans retain their popularity among the almond-eyed people—an inexplicable fact that Mr. Bryan may ponder over, in his hours of contemplation. DWIGHT.

OUR RAREST COIN.

"What is the rarest coin struck in the United States?" Very probably the answer to this question by the average collector would be "The Dollar of 1804." This reply, however, would be wrong from at least two points of view. The *Journal* showed some time ago, in an argument which has not been successfully disputed (to the writer's knowledge), that the existence of the United States Dollars *coined in 1804*, is mythical. That there are a few genuine Dollars bearing that date is true; that these few were struck at the Mint something like forty years later than the date they bear, is fairly well established; the number of these is uncertain; that there were also a few fraudulently uttered by certain employees at the Mint some years later still, most if not all of which were discovered, called in, and suppressed, is commonly reported and believed; this last issue is distinguishable by certain peculiarities needless to mention here. It is an indisputable fact, therefore, that Dollars bearing the date of 1804 have been coined and passed out from the Mint; whether these were ever put in circulation, or were merely struck as trial pieces, is a matter of no consequence in deciding the question of comparative rarity.

But there is one piece struck by the Government which is unique, not a single impression from its dies having ever passed beyond the portals of the Mint at Philadelphia; this coin is the first of the series of Twenty-Dollar gold pieces, which began, by the date borne upon this piece, in 1849, the year of the discovery of gold in California. From the fact that it was actually struck in the year that it claims to have been minted, and from the further fact that no duplicate ever was or will be struck, I may rather say can be, for the dies have been destroyed—its double right to excel the rarity of the 1804 Dollar is firmly and immovably fixed.

It would be interesting to guess what this coin would bring, if offered to the competition of collectors. Its genuineness and rarity as established by the official records is beyond dispute; and we may fairly infer that it would command the highest price ever paid for an American coin. But speculation and guesses are all that anyone can offer. Its value is in a large degree merely sentimental, and as it is not likely that the test of the auction room will ever be applied to this Queen of American coinage, it will remain an unknown quantity. Collectors may set their own price, without fear of contradiction.

R. C. P.

Philadelphia, May 24, 1902.

ROMAN COINS FOUND IN CORNWALL.

A LARGE hoard of Roman coins found in Cornwall, England, in 1869, but never published until now, is described by Mr. Haverfield in a recent number of the *Numismatic Chronicle* (London). It appears that two laborers found hidden in a sort of pocket composed of three stones, a tin jug, which was fastened with a wooden plug. It contained about twenty-five hundred small bronze coins, which dated from the third century. The finders divided the pieces at the time, but Mr. Haverfield has traced more than two thousand of them, and finds they represent in all fifteen Emperors, from Valerian to Probus. The types, so far as he was able to describe them, present nothing specially new to collectors — but the find is interesting inasmuch as the jar or jug which contained them was of the Cornwall metal — tin — and as showing the success of a persistent endeavor to discover and locate the scattered pieces exhumed so long ago.

THE "CRYSTAL PALACE" MEDAL.

THE REV. DR. LORIMER, now of New York, before he left Boston a year or more ago, caused a medal to be prepared and presented to that chorus of the "Co-operative Festival Society of Great Britain," which should render most artistically the Hallelujah Chorus at the August meeting of the Society in 1900. Dr. Lorimer was president of that body, and we believe personally presented it. The medal was of gold, size three inches in diameter, which, save perhaps for sentimental considerations, gave it its chief value, for it was merely an engraved piece, bearing on its face a view of the front of Tremont Temple, Boston, on a shield — a building as devoid of architectural beauty perhaps as any in the city; over the shield is a cross within two wings, somewhat resembling a "lure," said to be the Lorimer crest: mottoes, UPWARD above, and ONWARD below, on ribbons, and the American and British flags with the respective mottoes of the two countries, complete the design. The reverse has for a legend the first words of the anthem, — the name, title (D. D.), and home of the donor, and the purpose of the medal.

We depart from our custom of excluding accounts of all engraved medals from the *Journal*, in mentioning this, for it has a certain local interest in its relation to the popular preacher whom it exploits, and is a good example of what passes for a "medal" among those who possess neither numismatic taste nor knowledge. It is perhaps a shade better than the diamond-bedecked jewels, presented to popular favorites, but all such substitutes for true medals have neither artistic nor permanent value, except for the intrinsic worth of the metal of which they are made. This particular example is neither dignified nor "pretty."

NOTE ON SPRINGFIELD JUBILEE MEDAL.

SINCE page 106 was printed, Mr. Nichols has informed us that the dies of the Springfield Jubilee Medal were cut in Philadelphia, and the pieces were struck by Mr. J. K. Davison of that city. One impression was struck in silver, as the first prize for the athletic sports in Forest Park; the second prizes were bronze, gilt, and the third were bronze, as described.—EDS.

EDITORIAL.

THE RESTRIKES OF 1804 DOLLARS.

ONE or two references made on a previous page to restrikes of the Dollar of 1804, surreptitiously issued, may well receive some further comment for the benefit of recent collectors, who are not aware of the facts, as well as for those of an earlier period who may have forgotten the circumstances.

It was early in 1859, that the few owners of those Dollars bearing the attractive date of 1804, which were accepted as genuine issues, were startled to learn that a number of these pieces, evidently from the Government's dies and entirely uncirculated, were on the market and could be had for \$25 each. Less than twenty-five years had elapsed since the rarity of this particular date had been observed. It is now too late to discover whether this had its influence in determining the date to be placed on the experimental patterns (which the editors believe all "genuine" 1804 Dollars to be, and struck when a change of type was contemplated, and not in the early days of the Mint, — see *Journal* for July, 1899), or whether the designer dated the piece as the successor of the last of that type. How many of those patterns were struck will never be known, but there were probably about a dozen, perhaps more; and the manner in which they got into circulation, whether in some irregular way, or by carelessness or indifference (for the appetite for the collection of United States coins was not very ravenous at that period), will probably remain a mystery. However this may be, the great difficulty in obtaining Dollars of this date had established an extremely high price for them as early as 1850, and their fortunate possessors valued their treasured examples accordingly.

It was therefore with some dismay that the owners heard, in 1858-9, of the new discovery; letters of inquiry as to their origin began to worry the officials of the Mint, who were at that time as much in the dark as the anxious writers and the eager seekers for the new-found pieces. A few of these restrikes, as they soon proved to be, were disposed of in and near Boston. Mr. C. P. Nichols, of Springfield, had an impression which he obtained from the late William Idler, of Philadelphia. Another was offered to the late W. Elliot Woodward, of Roxbury, whose expert eye at once discovered the lack of the lettered edge on the new pieces, and their doubtful character. An investigation followed, and the mystery was speedily solved.

It appeared that, by the connivance of some of the employees at the Mint, a few impressions had been taken from the dies which had been surreptitiously obtained from the place where they were stored; but either from ignorance or inability, the conspirators had not secured the lettered collar for the edge of their restrikes; their work was therefore easily traced, and they were quickly discovered. The pieces were called in; most of them were readily surrendered by their owners, to save the clerk who had planned the operation from prosecution, and his father, who, if we are rightly informed, held a responsible position, from disgrace, for the affair was as great a surprise and mortification to him as to his associates; but no attempt was ever made, within our knowledge, to recall the "genuine" issue, though it has been often asserted that the Government suppressed the coinage of Dollars of that year. There was never any such coinage to suppress.

Their surrender closed the incident; but one is reminded of Beecher's story of his dog who for years ceased not to visit and bark at the deserted hole of a squirrel which he had once chased,—for every few months the story appears, whether true or not no one really knows, that the secret service officers are investigating "another [counterfeit] 1804 Dollar." So zealous were they, that when the estate of the late Mr. Linderman, formerly Director of the Mint, sold at auction 28 February, 1888, a Dollar of this date for \$470.00, some complications arose, and the piece, by common rumor, was placed beyond reach until the matter was settled. This piece then or subsequently passed into the hands of Mr. James Ten Eyck, of Albany. Mr. Nexsen makes this No. XI in a list of 1804 Dollars and their owners, and considers it one

of the restrikes; the Messrs. Chapman showed that the edge of the Linderman coin was lettered, though in a blundering manner (see *Journal* for April, 1888, p. 100). We are not aware what the final explanation was, which satisfied the Government officers that this was not an illegitimate issue, or how the erroneous lettered edge was then accounted for, but it was finally sold as stated. It has since been claimed that some of these restrikes had their edges lettered by hand punches, and that they can be distinguished by the irregularities of the letters or by the blunders of the workman. If this be true, it might cloud the claim of XI to be a "genuine" piece. One of the restrikes, without lettered edge, is preserved in the Mint cabinet; the others were melted up as fast as they were recovered, and the dies have also been destroyed.

This curious episode led, we are told, to the custom, which has obtained for many years, of cancelling or destroying all dies when the date they bear has passed. No longer do we find evidence of the use of an altered die by "overdates" on our coinage. It only remains for the Government to take the next step, and follow the example of France,—placing a mark on the edge of restruck medals, to indicate that they are not originals, and thus, by showing the approximate date of mintage of all subsequent issues, protect unwary purchasers.

To the "Reporter's Story" on a previous page, and apropos to the above, we must add another from the *New Orleans Times-Democrat*, giving an interview with a collector who owned an 1804 Dollar, and knew of three others in the South,—a new version of the "four owners." He says: "It happens unluckily that there are only four originals on earth, and they are locked up in the vaults of the Treasury building at Washington." All the others in private cabinets (including his own) are "restrikes." Important if true. If by "originals" are meant Dollars struck and dated in 1804, there are none, and not one of the "genuine"—the patterns or trial-pieces legitimately struck by Mint officials—is in the "Treasury vault" at Washington; all that the Government owns are in the Mint cabinet, Philadelphia. It is quite evident that the New Orleans collector has confused the story of the "restrikes," which we have given above, with the preparation of the pattern pieces, some thirty or thirty-five years later; the latter, however, were not "restrikes," for until that time the United States Government had never struck an 1804 Dollar, and there is nothing to indicate that it had dies to strike them with, certainly before 1836. How does he know there are "four originals," and only four?

The collector further falls into the common error of thinking that the Dollars reported as struck by the Mint in the fiscal year 1803-4 bore the latter date; of this no evidence exists. On the contrary, every Dollar dated 1804, known to collectors or the Mint, differs from the issues of that period; all "genuine" pieces conform to those struck in 1836-42,—their milling having beaded edge and raised rim, not radial lines like the early dates. (See *Journal* for July, 1897.)

We learn, moreover, that all "originals" struck in 1804, "barring the 'test pieces' now in the Treasury vault," were "dumped into an iron-bound chest," put on board a merchant ship and sunk in "a Chinese typhoon;" and finally, that a friend of the collector was grieved to find that an 1804 Dollar, "known positively to have been locked up in an old chest in Savannah since 1812," and for which he paid \$500, was a "restrike." The editors of the *Journal* would be pleased to learn the address of the present owner of this coin and to receive a description. What will be the next romance?

DESIRED ACQUISITIONS FOR THE CABINET OF THE AMERICAN NUMISMATIC AND
ARCHAEOLOGICAL SOCIETY.

IN the year 1895 Mr. Bauman L. Belden, a prominent and active member of the American Numismatic and Archaeological Society of New York, read an interesting paper before that body, on the Insignia of the Military and Hereditary Societies of the United States, especially those commemorating the Colonial Wars, the War of the Revolution and the War of 1812. At the request of the Committee on Papers and Publications of the Society, Mr. Belden

Contributions from those interested in the science
will be cordially welcomed, and the largest possible
liberty granted to correspondents; but the publication
of such articles in the Journal cannot be held to be an
endorsement by the Editors of the views expressed.

Two Dollars a Year, in Advance. [Entered at Post Office, Boston, at Second Class Rates.] Single Copies, 50 Cts.

VOL. XXXVI.—No. 2.]

[WHOLE No. 174.

AMERICAN JOURNAL OF NUMISMATICS.

OCTOBER, 1901.
(NOVEMBER.)



At mihi plundo
Ipse domi, simul ac nummos contempnor in arca.
—*Hor., Sat. I, i. 66.*

BOSTON:
PUBLISHED QUARTERLY.

WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.

EDITORS.

SUBSCRIPTIONS RECEIVED BY
T. R. MARVIN & SON, PRINTERS AND PUBLISHERS,
73 FEDERAL STREET, BOSTON, MASS.

LYMAN H. LOW, 36 WEST 129TH STREET, NEW YORK.

S. H. & H. CHAPMAN,
1348 PINE STREET, PHILADELPHIA.

SPINK & SON, 2 GRACECHURCH STREET, E. C., LONDON.

ROLLIN & FEUARDENT, 4 RUE DE LOUVois, PARIS.

J. A. STARGARDT, 2 DESSAUERSTRASSE, BERLIN, S. W., GERMANY.
EGGER BROS., 1 OPERNRING, VIENNA, AUSTRIA.

All Communications to be addressed to W. T. R. MARVIN, 73 Federal Street, Boston, Mass.

